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PRODUCING AMATEUR ENTERTAINMENTS

BY THE SAME AUTHOR

GIRLS' CLUBS

Their Organization and Management

With an Introduction by
JANE DEETER RIPPIN

"There is nothing important about girls' clubs that is left unsaid here."
—*The Educational Times.*

"No club manager should be without this sensible and practical guide."
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E. P. DUTTON & COMPANY

"PETROUCHKA"

A Pantomime Ballet at The Neighborhood Playhouse, New York City

PRODUCING AMATEUR ENTERTAINMENTS

Varied Stunts and Other Numbers with Program Plans and Directions

BY

HELEN FERRIS

AUTHOR OF "GIRLS' CLUBS"

NEW YORK

E. P. DUTTON & COMPANY

681 FIFTH AVENUE

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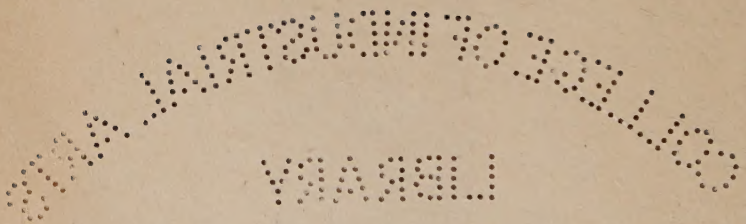

Printed in the United States of America

TO

FRANCES WESTON MORSE

AND

MARY HEYWOOD TOLMAN

RECALLING THE VICISSITUDES OF REHEARSAL

THE CRISES BEHIND THE SCENES

AND ALL THE BLITHESOME MOMENTS

OF OUR OWN DRAMATIC FROLICS

PREFACE

THE ideas here presented have been collected primarily for lighter moments, in response to a demand often expressed by individuals and organizations interested in Amateur Dramatics; for in these, as in all human activity, lighter moments have their place. They are not a substitute for serious and sustained dramatic endeavor: rather are they a supplement to that endeavor, for evenings of frolic when good spirits reign supreme.

Programs, of the types described in this book, may be definitely and constructively useful as training for other dramatic work. A "take-off stunt," cleverly executed, is essentially character portrayal. The popular song-and-dance number can convey to its performers a sense of rhythm, of stage action, of color-combination. Topical songs can reveal the intimate connection between the musical theme, the words, and the singer's own interpretation. Any pantomime, however informal, must contain pantomime essentials in order to be intelligible to the audience. Experi-

ence in directing, in planning costumes, and in other phases of production, even for an informal performance, is valuable in proportion as these are typical of more artistic and ambitious effort.

In short, this book is sent forth in the hope that it will help "to perform better those desirable activities that are likely to be performed anyway" and "to reveal higher types of activity, making these latter both desirable and possible," as Professor Thomas Briggs of Teachers College, Columbia University, has so happily phrased it. "This is a plea for gladness, with a touch of sprightliness and beauty."

An appreciable amount of the material is not original with the author-collector. The gathering of it has been gradually accomplished through the play-times of years, by listening to the echoes of laughter and merry songs, in colleges, in summer camps, Club parties, and professional entertainments. It has not been possible to trace each idea to its source and directly to acknowledge the indebtedness, so inseparably part of our tradition of good times has it all become.

The executives of the Boy Scouts, Camp Fire Girls, Catholic organizations, Community Service, Drama League, Girl Scouts, Jewish organizations, National League of Girls' Clubs, Girl Re-

serves, Y. W. C. A., Y. M. C. A., Playground and Recreation Association, and Woodcraft League have been most cordial and generous in sharing the material of their own resources.

So, in the truest sense, this book is not the work of one person but of many. To those whose love of fun and joyous laughter conceived these good times is extended sincerest gratitude. And especially do I thank Mr. and Mrs. Arthur Burckly of the professional stage; Professor Elbert K. Fretwell of Teachers College, Columbia University; Ernestine Friedmann, formerly Altamont Camp director, Y. W. C. A.; Mrs. Austin Latting Hobbs of Community Service; Mrs. Florence M. Stowell of the John Wanamaker Store, New York; Mr. Clarence Perry and Mr. and Mrs. E. G. Routzahn of the Russell Sage Foundation; Mrs. Elizabeth C. Moore, my editor; my sister, Myrtle Grimm Ferris; and my parents, Mr. and Mrs. Elmer E. Ferris—many of whose suggestions are to be found in these pages.

HELEN FERRIS.

NEW YORK CITY,
January, 1921

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PRODUCING AMATEUR ENTERTAINMENTS

PRODUCING AMATEUR ENTERTAINMENTS

CHAPTER I

PLANNING THE PROGRAM

SCOPE OF THE BOOK—THE ENTERTAINMENT PROGRAM—QUESTIONS TO ASK—SELECTING THE DATE—RANGE OF POSSIBLE NUMBERS—HOW TO ARRANGE THE PROGRAM—TAKING STOCK OF TIME—A TYPICAL PROGRAM—INTERLUDES OF DANCE AND DRAMA—THE DIRECTING—THE CREATIVE TOUCH.

The Scope of this Book. The programs considered in this book are those in which various kinds of talent are presented in separate numbers: songs or other musical numbers; dances; drills; short plays; monologues; stunts. There is scarcely an organization, whatever its purpose, that does not include one program of this type in its year's activities.

Such evenings are formal or informal; given in

an auditorium with an admission fee charged, or as an evening of frolic in club room or home. They are variously called "Entertainments," "Exhibit Nights," "Stunt Nights." Yet all are fundamentally the same: separate numbers, presented with individual responsibility for holding the attention and interest of the audience.

The Entertainment Program. An entertainment program of this sort is universally popular for several reasons. Each person of special talent can be given opportunity to present what he can do best. Many people can be included in the larger numbers of drills, dances, or songs,—thus enjoying the benefits of self-expression and the fun of "being in the show." If various clubs, classes, or other groups are to appear, each unit may give its separate number, thus maintaining its own identity; yet with all united in the larger purpose of the entire entertainment.

Such a program can be given upon any kind of stage, from the simple auditorium platform often found in school or church to the more completely equipped stage of Community House or Little Theater. In most instances, this program appears to best advantage against a simple curtain background, with utmost simplicity in any stage-sets used.

It is the purpose of this book to make definite suggestions for programs of this type; to show how a simple song-number, drill, or dance may be given a light touch of originality and artistic conception; to suggest stunts and other numbers provocative of laughter; to describe ways and means by which the entire program may be effectively planned and produced.

Questions to Ask. At the outset, any Program Committee is confronted with these questions: 1. What date? 2. What numbers shall we give? 3. What directing (coaching) will be necessary? 4. Costumes? Stage-setting? 5. Hall? Ticket-Selling? Advertising?

Selecting the Date. The early selection of the performance date is important in planning the program, because the significance of the season or time often determines the character of the program or of some of its numbers. St. Patrick's Day, St. Valentine's, Hallowe'en, Friday the 13th—such dates at once suggest certain costumes, numbers, and stage action. Avail yourself of dates with special significance.

Other important considerations in selecting the date are: 1. Time of week. Friday and Saturday nights in many localities are more favorable than those earlier in the week. 2. Season. Certain

seasons are often unfavorable: December 15-25, when people are busy with Christmas plans; Lent, etc. 3. Other attractions in the community: Lectures, concerts, special entertainments. Avoid conflict with these. 4. Necessary preparation. Be sure to allow ample time for rehearsals, advertising, ticket-selling. The number of weeks depends upon the extent of the program. 5. The hall. If it is necessary to rent, at the outset consult the hall manager for possible dates, and arrange definitely to use it for dress-rehearsal as well as for the performance.

The Range of Possible Numbers. The following list will be of use in "taking stock" of your talent.

Musical Numbers.....Vocal and instrumental solos? Glee Club or Chorus work? Instrumental group work such as Orchestra, Mandolin Club, etc.? Song Contest?

Dramatic Numbers....Short Play? Pantomime? Tableaux? Monologue? Dialogue?

Dances .....Solo dances? Group Dances? Folk Dances? Classical? Interpretative?

Drills .....Marching Drill? Gymnasium Apparatus Drill, etc.?

Stunts .....For one person? For groups?

Organization Activites..Debating? Class work? Lantern Slides? Motion Pictures?

Miscellaneous .....Minstrel Show or other combination numbers?

Careful "taking stock" at the outset will be of great value in attaining interesting variety in the program as well as including in it as many performers as possible. This latter consideration is important because it distributes widely the benefits of participation and because it insures a larger audience. Jenny's family will come to see Jenny, even though she may appear only in a "mob scene"!

Program Pointers. A successful program will contain the following elements: 1. A Good Start. 2. Variety. 3. Contrast. 4. Climax. 5. A Rousing Finale. 6. Smooth presentation throughout, including scene-shifting.

If lively musical selections are played as the audience gathers, a cheerful atmosphere is at once created. Play safe with the first number. Do not use the largest and most spectacular for this; but select one whose success you can reasonably count on. In many musical comedies the curtain rises upon a chorus singing and walking about the stage. This contains a hint for amateurs: action, music.

View the program as a whole. If no intermission is desired, roughly divide the program into two parts. Do not put into the same "part" similar numbers—distribute them. For example,

if there are two song numbers, put one in Part First and one in Part Second. Do not place similar numbers next to each other. Solo singing or playing should alternate: bass or tenor with soprano or alto—violin with piano or voice. Place a monologue after a musical number; a drill after a monologue, etc. These precautions secure contrast and variety.

Put the largest and most spectacular number toward the end of the program. If a dazzling number be placed early in the evening's performance, the smaller ones will seem to come as anti-climax. Use one larger number to finish off the first half of the program.

Have a Finale which includes every performer on the program. This gives a good climax.

Consider necessary scene-shifts in arranging the order of the program. For example, plan a number that can be played at the front of the stage, before the curtain, and place it just preceding a number needing special properties. Professionally, this is known as a "Scene in One," played before a drop-curtain, with one wing open on either side of the stage. Thus, a popular song chorus number or a "Minstrel Show" number may be presented before the curtain ("Scene in One"), while behind it, at the same time, the

stage is being set up for a skit or tableau ("Scene in Full Stage").

In making plans, consider how long it will take to set up the stage for the skit or tableau. Then select a "Scene in One" number of that same length (or a little longer) and place it in the necessary program position. In this way, hitches and awkward waits may be eliminated.

Take Stock of Time. Take into careful consideration the probable length of the program. Estimate the length of each number. After a few rehearsals, this can be done with fair accuracy. It is better to cut out one or two numbers than to have a program that is too long. Allow some time for possible encores, delays or emergencies. Add up the total. After a few entertainments, this can be done with increasing accuracy.

A Typical Program. The following program illustrates these principles of arrangement.

Number	Type	Length
1. Orchestra Selections	As Audience gathers.	Half an hour before opening number.
2. Glee Club	Number of performers. They stand: no need for chairs.	8 Minutes
3. Flag Drill	Introduces movement.	5 Minutes

Number	Type	Length
4. Monologue or Take-off Stunt...	Contrast to Drill. Tableaux being posed behind curtain.	5 Minutes
5. Tableaux	Contrast to take-off.	8 Minutes
6. Lantern Slides with Camp Songs	Introduces music. No Lights. Properties for Tableaux removed.	5 Minutes
7. Popular Song and Stage-Chatter Number	Lights up.	8 Minutes
8. Folk Dances.....	Introduces dancing.	10 Minutes
9. Melodrama—Stunt.	Contrast to dancing. Large "Mob" scenes.	10 Minutes
10. Finale	Everyone.	8 Minutes
		67 minutes
	Allowance	20 Minutes
		87 Minutes

Interludes of Dance and Drama. Dances of all kinds have a place upon these programs, as well as short plays of real dramatic and literary value. In planning for these, the work of artists eminent in each field should be consulted. Our Bibliography (I, II-B) is suggestive at this point. No extensive entertainment program should be planned without consideration of such numbers, beautiful in conception and of genuinely artistic possibilities. Do not trust your own judgment in

choosing your play, unless you possess special training. In any case, it may be well to consult the organizations (named in Bibliography) which stand ready to give authentic advice with concrete suggestions to amateurs seeking good plays.

The Directing. Since the numbers on these programs are so varied, it will often be well to have several directors: a dancing teacher for the dances; a musician for the chorus work; a special coach for the play, etc. In most communities of size, professional directors can be obtained in these various fields. Investment in the fee of an excellent professional director will yield returns. In large schools or clubs, there are often to be found persons who can do the directing and will volunteer their services, such as the Gymnasium Instructor, the Supervisor of Music, etc. If finances necessitate using a volunteer director, search the community for one who has had experience: some college graduate who was active in directing college dramatics; a choir-master, etc.

In asking such coöperation from any director, be sure he has two essential qualifications: comprehensive and accurate knowledge of his field; ability to teach and organize. When the desired directors have been found, each may be assigned to work on his specialty, with the whole under the

supervision of the committee chairman or general director.

Acknowledge All Assistance. Everyone likes to be thanked. When an expert has coöperated, be sure to mention the fact upon the program. He may have given his help with no thought of any personal advantage. Yet the fact remains that public acknowledgment may help him in his own work. After the entertainment is over, write notes of thanks to all who have coöperated. When anything has been borrowed, return it promptly and in perfect condition.

A Word of Caution. It is well for any Entertainment Director in asking outside volunteers for suggestions, to keep in mind the limitations of the situation as well as its possibilities. These limitations are present in many amateur groups: 1. Of finances—costumes, publicity, etc., cannot exceed a certain expenditure. 2. Of talent—what the group really can do well. 3. Of stage—certain effects are obviously impossible upon some stages.

In seeking community help, therefore, be tactful but wise. Do not fall easy victim to every enthusiastic suggestion. A good Director will carefully steer the ship between the shoals of too little confidence in his group and the rocks of extrava-

gance and over-ambition that lurk in some attractive but impracticable plan.

The Creative Touch. It is earnestly hoped that the suggestions in this book will prove to be material from which original numbers will be created. Separate numbers here described can be combined or sub-divided or re-written to meet special needs. Best of all, they may contain but the starting-point from which is developed a program rich in local significance. The distinctive feature in part of any variety program should be that very local significance: witticisms, songs, stunts, whose points will be quickly recognized and appreciated by *your particular audience.*

The writing of original numbers may be stimulated by contests, held some weeks before beginning work upon rehearsals; contests in the writing of short plays, of topical songs, in the arrangement of exhibits or stunts. From this material the best may be selected and used upon the program, with due recognition of the author.

In creating or selecting these original numbers hold to the highest standards: award the privilege of production to the short plays of most genuine dramatic value; select humorous numbers that are genuinely humorous, with no trace of suggestive-

ness or vulgarity, give only those stunts that are free from unkind personal insinuation.

All about us, on every side, is an abundance of material, awaiting our creative touch. No Committee Chairman can make a more valuable contribution than to encourage in his associates the alert perception that sees the significance of living and the dramatic possibilities that lurk in the happenings of every day.

CHAPTER II

STAGE STUNTS FOR ONE PERSON

HOW TO USE STUNTS—TAKE-OFFS—PIANO STUNTS—DASHING DRAMATICS—CARTOONIST STUNT—STUNT PANTOMIMES.

Where lighthearted fun is the keynote of an evening's entertainment there, almost inevitably, we find Stunts. Very popular in the hours of America's playtime are they, presenting as they do the everyday happenings of our lives, the people we meet, our own little mannerisms—anything at all that can be given with avowed exaggeration, spirit, dash, and a suggestion of irony.

They are, perhaps, typical of American humor, calling for our national qualities of ingenuity, high enthusiasm, and love of fun. A stunt, cleverly conceived and deftly executed, stands in our field of dramatic endeavor as a good cartoon stands in the realm of pictured art—a "laugh on life," abounding in humanity, quick understanding, and good fellowship.

HOW TO USE THEM

A good idea for an informal, impromptu party is to have each person or group-unit come prepared to present a stunt and at the close a jury should vote on the most original and cleverly executed. For an ambitious program, more formal preparation will be needed. Consider how many stunts it will be well to use, especially if an admission fee is to be charged. One or two stunts may thoroughly delight an audience, giving a pleasing contrast to other numbers; three or four stunts may bore them. Much depends upon the character of the entire program and upon the nature of the audience. Do what seems best in *your* situation, but consider carefully what that "best" is.

Originate Your Own. The best stunts are your own. Use those given here as suggestions. Introduce your own local color. Arrange some that are entirely new.

Stunt Pointers. Remember that stunts are meant to be informal. Avoid program stunts that are too long. See that the point of a stunt is clear. See that unpleasant personalities are eliminated. Direct "take-offs" may be funny, but remember that hurt feelings last far longer than laughter.

TAKE-OFFS

Take-offs are of two kinds: of persons locally well-known; and of "types"—as for example, the country visitor in a large city. For the first kind, eliminating all "lines" and presenting them in tableau style is often desirable. The title may be: "Familiar Folks in Familiar Poses." For the second kind, good cartoons suggest excellent material. A suggestive title is that of W. E. Hill's cartoon book, "Among Us Mortals" (Houghton Mifflin Co.) and the drawings themselves as well as those of Claire Briggs ("Oh, Man!"—Volland), are full of valuable material.

Here are twenty-odd stunts for one person which may be effectively used:

The Man who Shops for his Wife. He is seen in a store desperately trying to get the right articles. His list is long. He carries innumerable bundles which he frequently drops. From his pockets hang ribbons, samples, etc. Many perplexing problems distress him. For example, the gloves he is to buy; his wife *told* him to buy sixteen-button gloves and yet the clerk insisted on selling him some with only four buttons—he has counted them! He is safe about "herringbone," though—that, he knows, is at the fish counter!

The Prominent Citizen Addressing the Graduating Class. This speech is obviously memorized and very eloquent.

A "Pep Expert" Livens up an Audience. "He put the Pep in Pepper." Upon seeing him, one realizes his abounding optimism. His smile is most evident, perpetual, and insistent. He starts, "My friends, you CAN. You may not think you CAN. But you CAN. Start each day saying, 'I CAN'!" Material for this speech may be gathered from "Success" books and advertisements. Any local Librarian will quickly grasp the possibilities of this number and will suggest books. Make all the Expert's remarks very obvious, and let him deliver them with an air of complacent profundity.

"Her First Piece." Mother's darling little girl plays her "First Piece" at a Recital. Select music that is very evidently a First Piece. Mother's daughter plays perfectly—that is, she "gets in" all the notes, including a resounding bass, but the whole is absolutely devoid of any expression. She may break down and cry, if desired, comforted at last by a long stick of peppermint candy. A boy could do this as well. A variation may be worked out in "practising." A boy or girl comes in with an alarm clock. He is

THE JOLLY JESTER

Of the Child Health Organization of America

THE QUAKER BRIDE'S TROUSSEAU

An Episode in "The Spirit of Womanhood," Philadelphia Community Service

FAIR TULIPS

to practise for fifteen minutes Much hinders immediate practising: he has to arrange the stool, wash the keys, find lost music, etc. "Mother's" voice is frequently heard, urging concentration. The amount of actual practising done is small.

"Maria Hayseed Visits New York" (or any other town). Your own home town may be used as the object of "Maria's" visit and interest. This setting gives an excellent opportunity for local jokes. A "Town Guide" may be with her, to point out objects of interest.

"Our Telephone Operator Whiles Away Dreary Hours!" A Telephone operator sits at a switchboard. She chews gum and talks to her friends over the telephone. These friends may be either men or women. She is reading a book on "The Meaning of Dreams and Signs" and is greatly impressed! Excellent material for this number is found in Beatrice Herford's "Monologues" (Scribner). See also "Line's Busy" by Albert E. Ullman (Stokes).

A Community Song-Leader. The well-known character "Powerful Katrinka" is good for this. Sleeves rolled up, a rolling pin in hand, she means business. She reads a letter from General H. Quarters to the effect that whenever she led the singing in the front-line trench, the Germans ran

the other way. She sets to work, systematically. She divides her audience into melting sopranos, basso profundos, dramatic altos, and squeaky tenors. Great confusion. Discords. She labors. Katrinka's audience may be on the stage, or she may work with the real audience.

"Miss Swat-the-Fly: An ardent Reformer." She is well equipped with pamphlets, fly-swatters, a soap box, and large signs reading "Swat the Fly." She places the soap box in a strategic position, ascends, sees a fly, jumps down, swats the fly, re-ascends and speaks, with much expression:

Are you staying home to cook?
Swat the Fly!
Are you reading in a book?
Swat the Fly!
Do not let him buzz around—
When you see him, up and pound,
Wherever he is found
Swat the Fly!

Are you at a Picture Show?
Swat the Fly!
Even when you calling go
Swat the Fly!
Swat him on the lady's hat—
Spoil the hat?—Don't think of that!
Wherever he is *at*
Swat the Fly!

"Hermione." Use "Hermione and Her Little Group of Serious Thinkers" by Don Marquis (Appleton). If there is any local Woman's Club or "Discussion Group" make Hermione a member of that. She discusses matters of large and immediate importance in a learned but perfectly idiotic manner.

"A Student of Nature." He may be a Bug-Man, a Butterfly-Chaser, or a Bird-Man. If a Bird-Man, he may look through his field glasses at the audience and see many kinds of birds before him—a jay; a humming-bird ("you ought to hear him hum, 'Oh, how I hate to get up in the morning!' "), a thrasher ("If you don't believe it, ask his little boy"), etc.

There are many Nature Verses (very informing) to be recited:

"What a queer funny little bird a frog are—
When he walk he hop most—
When he sit he squat most—
He ain't got no tail at all hardly most."

Excellent sources for further verse of this type are to be found in "A Nonsense Anthology" by Carolyn Wells (Scribner's), and in Oliver Herford's "A Child's Primer of Natural History" and "More Animals" (Scribner's).

"The Colyumist." The curtain rises upon a newspaper "Column Conductor" at his typewriter. He has a towel wound about his head. A clock points to midnight. As he writes, he soliloquizes about his readers and the town, and at last he reads what he has written. Any locally popular "Column" may be used as the basis of this.

"Household Hints by Aunt Matilda" may be a humorous variation. Curtain rises on a distracted man (who may have other men about him). He is "Aunt Matilda." He reads aloud many queries from readers—about housekeeping, caring for the baby, and Lovelorn Searchings. He prepares replies.

"Stealthy Steve the Sleuth." A dectective in action, who sees marvelous clues in what is perfectly obvious to all, such as, "A man has been in this room. I deduce that from seeing his hat," etc.

"Betsy Speaks a Piece for the Caller." Have a child speak a tongue-twister. The child may become confused, or he may not. Either event will delight an audience. The following is excellent (origin unknown):

John Nott's Knitter

John Nott could not knit so he invented a machine which could knit and which he called

the "Nott Knitter." But the "Nott Knitter" could not knot knots, so Nott invented an attachment for the "Nott Knitter" which could knot knots and which he called the "Nott Knotter," and when the "Nott Knotter" was attached to the "Nott Knitter," not a knitter could knot knots such as the knots Nott knit with the "Nott Knotter" for the "Nott Knitter." Then Nott fell in love with a knitter who knit knots with the "Nott Knotter" for the "Nott Knitter." Nott asked her not to knit knots any longer but to become a Nott forever, but the knitter said, "Nit."

"Tony." An Italian, who may have a barrel-organ and a monkey. He tells Italian stories. He may speak a selection from T. A. Daly's "Canzoni" or "MacAroni Ballads" (David McKay).

"Selina Sue Sees the Show." This is a pantomime showing the various sensations of a country girl visiting a city theater for the first time. One does not see the play itself, but from her actions and facial expressions one gathers a clear idea of what is happening on the stage. Enter Selina Sue, sitting center stage, facing the audience. First, she is represented as looking around the theater, amazed at the people she sees entering. The curtain rises. At what she observes upon the stage, she is overcome by embarrass-

ment; but presently, after a few fleeting and reluctant glances, she becomes more and more fascinated. She edges to the front of her seat. At last, in her eagerness, she falls off. As a "sad part" is presented, she weeps, then sobs. However, as the love-scene develops, she is cheered, and, putting her finger in her mouth, she herself becomes very coy! At last, as all ends happily, Selina Sue heaves a sigh of relief.

Some preliminary announcement should be made. "In this number, you will see Selina Sue from the country attending the theater for the first time in her life. Before your eyes, she will register her emotions for you. We will leave you to guess the action of the play!"

Getting Ready for the Party. A young girl goes through the motions of getting ready for a party. She is most particular! She is also annoyed by her mother's repeated pleas for haste (Mother is offstage). Also, the door-bell rings before she is quite ready, and she knows that her escort has arrived. Whereupon there is a great hurry and flurry. The success of this stunt will depend upon a careful working out of small details, such as dressing the hair. A group of girls might plan the pantomime.

THREE PIANO STUNTS

"Musical Lectures" are very funny. The pianist announces that he will play a selection in which "every little motif has a meaning all its own." He then tells a story, every point of which the piano theme illustrates.

Sands in the Desert (or "The Desert Symphony").

For this procure, if possible, an elderly piano whose pedals squeak loudly—the climax depends on this point. Before playing each group of notes (theme) announce its title, as follows:

A Desert. Here the simple chord of A minor, both hands.

Two Trees. First a single A, up in the treble, then another in the bass.

A Running Brook. (Very unusual in a desert, but then, this is an unusual symphony!) Right hand runs the first five tones of the A minor scale, and down again to A—two or three times.

A Star. Very high E, played once.

Enter a Roaring Lion. Extremely grumbling notes down low in the bass. In the A-minor key, but mussy, both hands.

Enter a Gay and Tripping Gazelle. Extremely delicate notes in the treble, A minor, mussy but tripping.

Lion sees Gazelle. Grumbling notes in the bass, perhaps A, C, E, A, and down on the same—both hands.

Gazelle sees Lion. Agitated treble notes, about the same. Pause, sad and impressive.

Crunching of Bones. Play nothing—just work the pedals up and down as grindingly as possible.

Pause.

A Desert. Same as at first.

A Star. Same.

Two Trees. Same.

Musical Hungarian Goulash. This uses two pianists (one piano or two) and some singers, in at least two parts, and consists of two well-known song or piano pieces of utterly different character played at the same time, but in the same key and tempo and harmonizing well. An example is Ethelbert Nevin's "Narcissus" played in the treble, against the old song "Daddy Wouldn't Buy Me a Bow-Wow, Bow-Wow," which go together quite charmingly. The idea is to fit words

of local significance to each tune, and have them sung as the music is played. It takes careful rehearsal, but is effective if accurately and evenly done. It is a stunt well enough known in most communities so that you can count on finding persons who know other pairs of musical numbers that go together.

"Professor Bangthekeyski." The Professor is most professional. He is very particular about the height of the piano stool, the pedals, which he oils, etc. He explains that he has written a Piano Romance. His original composition is entitled: "Love's Young Dream; or, You Never Can Tell About Father." Various motifs should be worked out upon the piano, such as a single high note to represent a *star; the birds*—high notes trilled; *Ethelwyn*—a light, airy scale, run up and down; *Percy*—a deep note or two; *Father*—still deeper, etc.

The Professor tells the following story, playing each motif as its cue is introduced:

> It is a lovely evening and a single star is out. *Ethelwyn* is at the window, listening to the twittering birds and looking at the single star. Her heart is beating rapidly. And *Percy*—ah, *Percy,* is coming. She looks from the window and giggles. *Percy* is in sight. He breaks into a run as he approaches the

house. He does not see the single star. Nor hear the twittering birds. He is looking at *Ethelwyn.* His manly voice is heard, calling. *Ethelwyn's* silvery laugh is also heard, in reply. He begs her to come down. She giggles. She comes down.

They talk to one another there quietly beneath the single star and the twittering birds. Then *Father's* voice breaks the silence. It is quite a break. "Who is there?" he thunders. "*Percy,*" lisps Ethelwyn. "What does *Percy* do for a living?" roars *Father. Father* is no longer young. He bothers about money. Silence. *Father* roars and thunders: then, "Tell *Percy* to go home." Silence. *Ethelwyn's* heart beats rapidly. The single star disappears under a cloud. The twittering birds no longer twit. They are afraid. So is *Ethelwyn* afraid. So, alas, is *Percy. Father's* manly voice comes nearer—nearer—nearer. He uses brute force. Bang! *Percy* lands outside the gate. He runs down the street. *Ethelwyn* runs up the stairs. *Father* grins. The single star comes out once more. The twittering birds also twit. But no one knows what happens to *Percy* after that.

The musical-interpretation idea, which is not new, may still be used with much expansion and variety. Any kind of story can be worked out. Swift action should, however, characterize such a stunt, in order to hold the attention of the audience.

STUNTS FOR A CLEVER ACTOR

Dashing Dramatics. In this, the actor alone plays all the rôles, assuming first one part and then another, shifting by a simple costume change and a decided contrast in voice-tone.

Enter the actor, carrying a white scarf, a black scarf, a white felt hat, and a tall silk hat. He explains that he himself, alone and unaided, will now enact a drama of true love, bitter jealousy, and heroism. When the white scarf is about his shoulders, he is enacting the rôle of the *Heroine;* when the black scarf is used, he is the jealous *Sister;* the white felt hat, the *Hero;* the tall silk hat, the *Villain.* Use any simple and obvious plot. For instance—

Scene 1. *Hero* tells *Heroine* he loves her. They plan an elopement, that evening. Jealous *Sister* (who herself loves *Hero*) overhears the declaration of love, and vows revenge. Scene 2. *Villain* comes to call on *Heroine.* Jealous *Sister* sees him first. They plot to deceive *Heroine. Villain* will arrive that evening, disguised as *Hero,* and will elope with *Heroine.* They wickedly gloat. *Villain* hastily leaves. Scene 3. The elopement. *Villain* arrives. Successfully carries off *Heroine.* Enter *Hero,* finding jealous

Sister, who is now disguised as *Heroine.* He discovers the base deception; dashes in pursuit of *Villain;* rescues *Heroine* (sound of combat, off-stage); the two lovers return and magnanimously forgive *Sister.* Why not? They are so happy! Besides, she promises to do the cooking and wash the dishes, always, always, for penance!

The action, "costume changes" and dialogue in this stunt must be carefully planned and rehearsed. The more smooth and rapid the various changes, the more amusing the number becomes.

"Lightning-Change Imitations." A person who is an excellent mimic may give several imitations. If he is apt and rapid in making up, he may do this upon the stage, making a few slight shifts in costume to give the desired effect, such as changing hat or coat. Or the actor may use no make-up or costume changes at all, portraying the imitations by means of dialogue, facial expression, and action. Clever imitations of well-known actors and actresses or singers are excellent for this.

STUNTS FOR CARTOONISTS OR OTHER ARTISTS

A Preposterous Painter: or, A Coolheaded Cartoonist of Considerable Concentration. This number centers about an artist or cartoonist who

actually paints a picture or draws a cartoon before the eyes of the audience. The curtain rises upon an artist's studio. A large easel is center-stage, with a canvas or a drawing-board upon it. An assistant in a long smock is busy making ready. Enter the artist or cartoonist, who at once starts to work. The orchestra may play during the number.

The artist may draw or paint any kind of picture; or he may select some well-known person from the audience and ask him (or her) to pose for a portrait. Have an understanding concerning this before the performance begins, so that the number may not be delayed by refusals.

Ask an artist of real ability to appear. One group of girls secured the services of an eminent illustrator for a number. The people selected for "models" were general favorites, and the portraits were then auctioned off.

Prepare a frame made the size of the canvas or paper which is to be used. When the picture is completed, the assistant should place this frame about it, thus giving a finished appearance to the whole.

A variation of this number may be worked out in which the artist tells a story and illustrates the story as he works.

CHAPTER III

STAGE STUNTS FOR GROUPS

A MAGICIAN—MANDOLIN MYSTERY—FEATS OF PROWESS AND SKILL—DRILL TAKE-OFFS—PERFORMING ANIMALS—TALKY-TALK—STAGE CHATTER DIALOGUES—MELODRAMA—MOVIE TAKE-OFF—GLIMPSES OF SCHOOL LIFE—PANTOMIMES—TABLEAUX.

A Magician—Mysterious—Marvelous. This stunt is a take-off on the regulation magician-acts so well known. It should be carried off with all possible "professional" elaborateness.

"The Man of Mystery: or, Howcanshe—The Woman of the Spirit World." The curtain rises on a stage, empty save for a chair (or throne) and a magician's small table covered with a black silk handkerchief. Enter the Manager and Howcanshe. The Manager introduces this wonderful woman, relating the story of her Tour Triumphal around the world. He claims the utmost for this little lady. He explains that she, blindfolded, will guess the identity of objects placed before her

and will answer mystifying questions. He proves that there is absolutely nothing up his sleeves. His hands will remain at the end of his arms during the entire act! etc. "Everything will be done before the eyes of the audience."

He then uncovers his table, asking the audience to concentrate upon the questions, but to speak no word aloud unless requested to do so. He then holds up an onion. "Howcanshe, I am holding before you a popular garden pet. What is it?" (He places the onion beneath her nose.)

"An onion." Manager bows. Other objects are then identified (with everything very obvious).

A stick of candy (placed in H.'s mouth).

A glass of water (H.'s finger is placed in the water).

"Liquid or solid?" Liquid.

Manager holds up two fingers. "How many fingers am I holding up?" (He pats H. twice upon the shoulder.) Two.

Manager asks any well-known man in the audience to stand, calling him by name. "Who is standing?" Mr. —— (naming the same name.)

An excellent finale requires two small boys or girls who look alike; twins, when available, are splendid. The trick is for H. to have one get under a box, taking her seat upon the box. She

pretends to pass the boy through the floor, through some wall, around to the back of the room, then summoning him to come up the aisle. Of course, the boy who walks up the aisle is the second boy, the first being under the box all the time.

When Boy 2 has ascended the stage, the Manager makes him disappear through the wings. The box is then lifted and Boy 1 is revealed. Curtain. Have curtain lifted, revealing the Manager, Howcanshe, and the two boys, hand in hand.

Much will depend upon the informal talk of the Manager throughout the act. At the outset, he may say, bringing out the first boy, "We have here a live boy, very live, very lively. He has been especially fed up for this occasion, as he is about to go through a very trying ordeal. Howcanshe will place him under this box. Howcanshe will then sit upon the box, and proceed, by legerdemain, to pass him out through a crack in the floor," etc., etc.

The Maddening Mandolin Mystery. How do they do it? Their skill defies imitation. Performers: Players on a mandolin (or any other string instrument). This stunt is most effective if at least four players are on the stage. Off stage are an equal number of performers (or as many

more as are desired). Those off stage are the ones who actually do the playing.

"These wonderful players on the stage can perform in all positions, sitting, standing, doing acrobatic feats. To-night they appear before you, unexcelled, at the top of all Melodious Mandolin Magicians!"

Enter the performers. They tune up, elaborately. They play. First, in the usual manner. Then they put the mandolins behind their backs, under their chairs, over their heads, etc., playing merrily all the time. (In reality, they are only going through the motions. The off-stage players are furnishing the music.) Climax: the stage performers put their mandolins on their chairs and walk away, leaving them behind, still playing! The entire company may then walk out for a rousing encore.

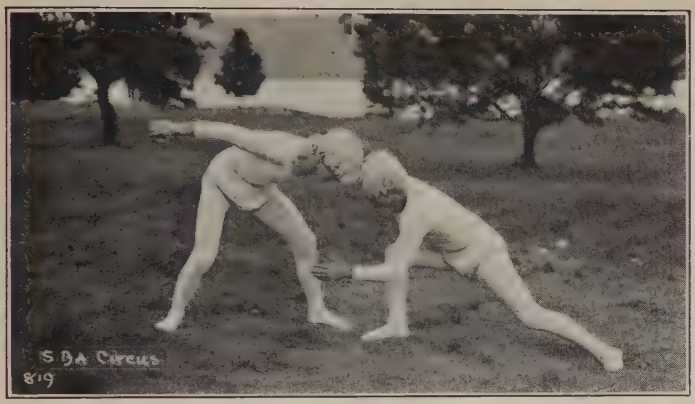
This number requires careful rehearsing and also careful placing of the off-stage players so that their playing may actually sound as though it were coming from the stage.

Professional Encounters. Athletic encounters adapted to stage presentation are universally popular. The encounter may be between two individuals, as in a Tug of War or a Tub-Tilting Contest (see Bibliog. II, B. 2); or it may be be-

tween two groups, as in a game of Pass Ball (see Woodcraft League Manual for Boys). The exhibition of a gymnasium class on apparatus of all kinds is effective. This may be presented as a group of "Professional Acrobats." Introduce professional touches: having the acrobats call to one another, clap their hands, having a flag waved by the topmost person in a pyramid, etc. Work out orchestral accompaniment, with "shivery" music for the daring feats. Acrobats may be dressed as a "family" of all ages, as for instance, Japanese or Arabs.

Jolly Jugglers. These may be of Japanese, Arab, Italian or any other nationality. One may be an excellent juggler (many people have acquired facility in this as a "parlor trick"), accompanied by a would-be juggler. Or the entire number may be a take-off. Oranges, rubber balls that bounce, tin plates, etc., may be the juggled articles. The Juggler should have an assistant who labors with him, pointing proudly to the Juggler's startling exhibition, and catching articles which the Juggler drops, and quickly concealing them.

A Dazzling Exhibition of Skill, Concentration, and Rhythm. Three (or more) groups appear on stage, side by side. Each group does a different drill, with different apparatus, to the same music,



A Professional Combat

Every Circus Must Have a Parade!

SEEN IN A Y. M. C. A. CIRCUS

A Feat of Skill Indeed

Seen in a Y. M. C. A. Circus

A Girl Reserve (Y. W. C. A.) Drill, San Francisco

Every member of a group may be included in a fancy drill, done to spirited music

as: One group: Indian Club Drill. One group: Hoop Drill. One group: Dumb-bell drill. The effect of this is to give an idea of great skill and complication, whereas each drill may be very simple and easily learned. Electric-club swinging is spectacular.

Athletics of Other Days. This is an amusing number for either young men or young women. For girls especially, the old-fashioned "gymnasium suits" are very picturesque. Study old photographs of "teams" for the costuming. Remember that young men athletes of other days usually wore moustaches.

A second part may be added, featuring a similar team of to-day. If desired, at the close, each team may pose for a photograph, in characteristic attitudes. Yesterday's team (a baseball team, for example) will be elaborate, in its poses, with many baseball bats and fancy attitudes. To-day's team will be very "manly," upstanding, and muscular!

TAKE-OFFS ON FEATS OF SKILL

An Endurance Test. Have two very dramatic recitations spoken simultaneously, the speakers standing side by side, gesticulating dramatically. "Curfew must not ring to-night" and "Barbara

Frietchie" are excellent poems to use. A Referee may introduce the contestants, asking the audience to note their poise, their wonderful lung-power, etc.

Talk-fest (from the Woodcraft League Manual for Girls). "The idea is to have two good talkers talk simultaneously for not more than two minutes. Each selects her own subject. A jury of three persons is appointed. The contest is decided on the basis of the continuity, humor, and general value of the speeches." For this number the jury may sit in state upon the stage.

Antonio: The Dare-Devil Trapeze Performer. Antonio's "Trapeze" is a swing, with a broad board upon which Antonio performs. A thick mattress lies under the trapeze, upon which are many pillows, comfortably arranged. Antonio's manager arranges the pillows with greatest care. Antonio does obvious "stunts" on the board. At last, he comes down, gets off, and goes to sleep on the mattress. Curtain.

The Speed Kids vs. The Lightning Flashes. A take-off on a basket-ball game. The two teams consist of players who are overcome by fatigue. The teams may be of girls, each having her own French maid. These maids rush out to powder noses, arrange hair, etc., during the game. The

players walk wearily about, handing the ball to each other very politely—even to their opponents, saying, "Here, YOU take it. What do I want with it?" They frequently call "time out," sinking into the easy chairs on the sidelines, where they are revived with difficulty. All players look mournfully at the ball-cage. How are they ever going to throw the ball away up there? Ah, an idea. There is a ladder standing by. They get the ladder and put it up. With much help, a member climbs the ladder and drops the ball in, going to sleep as she does so. The game is over. The Umpire calls, excitedly, "Send for an ambulance!"

The Umpire is an important person. Her specialty is "open decisions, openly arrived at." "Did you mean to throw the ball to Sally or to Jenny? Jenny caught it. But if you meant to throw it to Sally, Sally shall have it," etc.

A Drill Take-Off. This idea may be carried out in one of several ways. The group drilling may consist of boys, or girls, or of boys dressed as girls. They may be policemen; the Town Fire Department; the Women Police Reserves; or Farmerettes. If Farmerettes, Maud Muller must command, carrying a rake. Her company is attired in shade hats, smocks, bloomers, heavy shoes—or,

by way of contrast, in fancy, French-heeled slippers. Each carries a garden implement as her "weapon"; hoe, rake, etc. Enter in grand procession, out of step, out of line. Everything is done with greatest effort and seriousness.

"Halt. At-ten-*tion!*" They halt and achieve a line with difficulty. Captain Muller holds inspection and finds: 1. That Farmerette Rosebud did not marcel her hair this morning. Hereafter no one will be permitted to run the tractor unmarcelled. 2. Farmerette Phyllis did not powder her nose. 3. Farmerette Gwendolyn did not polish her shoes. Captain Muller is grieved by this carelessness. She is encouraged, however, because she has a medal to award (a large soda cracker, on a string, pinned with a safety pin). "This coveted honor is conferred upon Farmerette Phoebe for conspicuous bravery in the performance of duty. She did not run when a field mouse approached."

Drill: "Present Arms"—they present implements to their neighbors. "Right Dress"—drop implements and rearrange hair, tie shoestrings, etc. "Guide Right"—take neighbor's hand and guide her anywhere and everywhere. "Parade Rest"—sit down. "Squad right and about march"—great confusion. "Salute"—they do this gracefully and aesthetically, with waves, etc.

Finale: They sing. Tune: "Tramp, tramp, tramp, the boys are marching." (A variation of an Altamont Camp Song.)

Tramp, tramp, tramp, the bugs are marching—
Watch them hustle, see them go.
Some are brown, and some are black,
And they never will come back,
For we're chasing them away with spade and hoe!

PERFORMING ANIMALS

Performing animal stunts are very popular. Such a number may be a modified circus act, with a Trainer, who has a whip, sugar lumps, and other devices for urging his "animals" on. In the Y. W. C. A. publication, "The Circus," this type of number is called "Wild Animals: A Remarkable Demonstration of Human Control over the Biggest Brutes that Breathe."

Variations of this idea are to be found in the following:

Popular Pets: A Revival of Old-Time Favorites. Characters: (from Mother Goose) Old Mother Hubbard and her Dog; Pussy and her Mistress; Mary and Her Little Lamb; My Dame, My Master and Cockadoodledo. Use "Bubble Book" records, by Ralph Mayhew and Burges Johnson (Harper).

Each group may enter separately, with the animals concerned exhibiting almost human intelligence. Enter: Old Mother Hubbard and dog. Dog does tricks. Mother very proud. She recites familiar poem about herself and dog. They go to the side of stage, or exit. Enter Pussy and Mistress. They sing: "I love little Pussy, her coat is so warm." (See Mother Goose collection of songs, or the Bubble Books.) Enter, Mary and Little Lamb. Lamb is very frolicsome. Enter: My Dame, my Master and Cockadoodledo. They sing, "Cockadoodledo." (See Mother Goose, or Bubble Books.) Then the entire company enter (or come forward, if they have remained upon the stage) and do a queer, happy dance to the Cockadoodledo tune. This may be made very funny. At the close, they sing (to the same tune):

The moral of our tale, we give you as we part,
Always have toward animals a kind and loving heart.
Feed them every day, send them out to play—
And then they'll never leave you, but around your house they'll stay!

Alice-in-Wonderland Tea Dance.

Performers: Alice, the Hatter, the March Hare, the Dormouse. Make the costumes very eccentric.

Curtain rises on the tea party in full swing. As much conversation as desired may be introduced, modelled upon the Tea Party Chapter in "Alice in Wonderland." At the close:

> *Alice:* Let's dance. *Hatter:* Where do we dance? *Alice:* Why, on our feet, you silly! *Hatter:* On *your* feet or *my* feet? *Alice:* You dance on my feet and I dance on your feet. Why, no—that's not right. It should be just the other way. *March Hare:* Yes, just the other way. I dance on her feet and she dances on my feet. *Alice:* Oh, no, no, no. It's not that way at ALL. *Hatter:* Well, Alice, why don't you show us how?

Excitement. Table is pushed back. They dance. Make this dance very grotesque. Alice leads. Each interprets Alice's steps to suit himself. March Hare hops, etc.

"TALKY-TALK," OR STAGE CHATTER

These terms are popularly used when performers upon the stage talk informally either to each other, tc members of the orchestra, or to members of the audience. One of the performers may be seated in the audience, carrying on the conversation from there. It is done with or without musical

accompaniment. The conversation gives a good opportunity to introduce apt, general or local jokes. The following characters illustrate the possibilities of this idea:

"I'll tell the World." Two salesgirls, behind a counter, talk over Current Events as they see them; their customers; their beaux.

"Indoor Sports." Two school girls or débutantes talk over life from their viewpoint, especially "the men."

"Hotel Hash." Two or more women sitting in rocking-chairs on a hotel veranda, knit and discuss, talking especially of the young people of to-day who are so far inferior to those who lived "when I was young."

"Did you ever hear that——?" Two or more women, speaking chiefly in "bromidioms." Use the book "Are You a Bromide?" by Gelett Burgess (Huebsch).

"Talk of the Town." Two small-town residents discuss things. They may be women at a tea, or the kind of men who go to the General Store and sit on boxes.

"Hoboes en route for Hoboken." Two tramps who discuss the town, traveling where "conditions are not what they used to be," etc. They close their discussions by producing from

their pockets muffins to which they sing adoringly: (Tune "K-K-Katy")

M-M-Muffins, beautiful Muffins,
You're the only food that I adore!
And when the F-Family finish their b-b-breakfast,
M-M-Muffins, meet me at the kitty-k-kitchen door!

"Dear Old Pal of Mine." A young man returns to his home town, suitcase in hand. He meets his old sweetheart, now grown. They recall old days.

"The Old Home Town." Two boyhood friends meet again after many years. They exchange reminiscences.

"Our Treasures." Two mothers discuss their children, at first exchanging household hints, etc., amicably. Fervent rivalry arises, however, about their lovely offspring. The "beautiful children" may appear as a finale—very dirty, and far from exemplary.

"A Ford Feud." Two or more proud possessors of Fords appear. They have a contest to see who can tell the most humorous Ford jokes.

"Bill and Mable." Edward Streeter's books "As you were, Bill," and "Love Letters of Bill to Mable" (Stokes) may be used as the basis of an amusing number. The curtain rises on Bill

calling upon Mabel; or taking her for a trolley ride, etc. Bill relates what a Hero he was in the War, etc. Their conversation may easily be worked out from the material in the book.

"He Works His Way." A talk-off on the College Student who is selling household equipment during his summer vacation. The article in question may be a fireless cooker (the Student knows very, very little about cooking!). Curtain rises on Student in the Housewife's living-room. He is waiting for her to appear, and is reading aloud from his book of Salesmanship Instructions. "The voice with a smile wins." (He assumes a special smile for the occasion.) "Speak courteously at all times." (He practises what he fondly believes to be a courteous tone.) Work this out from any book on Salesmanship, selecting obvious instructions. The Housewife comes in while he is rehearsing. The Student is very much embarrassed. He has an exceedingly difficult time. At last, however, the lady buys the cooker because the salesman "reminds me SO much of my husband. He looked exactly like you the first time he came to call on me." The Student is joyful over the order—until the Husband himself arrives, proving to be homely, and very eccentric in his appearance.

"A Cook's Tour." The curtain rises on Mr. and Mrs. Newlywed eagerly awaiting the arrival of a cook for whom they have advertised. Mr. Newlywed is considerate of his wife's feelings but—he is very hungry! An automobile horn is heard. Enter the prospective cook, very "stylishly" dressed. She at once assumes control of the situation, asking the Newlyweds many questions, stating her demands, such as "breakfast in bed," etc. At last she leaves in disgust because she knows she never could stand the work. She is not strong. Tears from Mrs. Newlywed. Mr. Newlywed promptly invites his wife to "come down to the Hotel and we'll have a square meal, no matter what it costs." Curtain.

DRAMATIC SPECIALTIES

Melodramas. "Guaranteed: Sixty Thrills a Minute. Your money back if you are not thrilled." An effective and easily-given stunt is an A B C Melodrama (see the *Alphabetical Romance* in "Ice Breakers," by Edna Geister, Womans Press). This type of melodrama is given in the following way: 1. No lines are spoken. The conversation consists of portions of the alphabet repeated with great feeling. A few words may be

spelled out, to help the audience to understand the acting. 2. All action is greatly exaggerated. 3. All costumes are made as ridiculous as possible. 4. All properties are also ridiculous and plainly labeled with signs, as, for instance, a single plant labeled "Dense Forest."

If printed programs are used, give a short synopsis of the plot. Do not hesitate to make the most extravagant claims for the plot and for the acting! "Stock" characters for such melodramas are: A lovely, giggling, lisping heroine; a fat heroine; a designing mother who is lured by MONEY; an irate father; a rich suitor; a lady-like suitor who lisps; an athletic hero; a college-boy hero who plays a mandolin; a gypsy fortune-teller; a spiritualistic medium; a small brother who gets under a sofa and listens; Sherlocko the Detective, who is very, very wise about what is perfectly clear to all; bandits and pirates who are ruthless and fierce, etc., etc.

Make the costumes appropriate as well as exaggerated: the heroine in white; the villainess in black; college hero in white flannels and sweater with huge college letter; rich suitor in frock coat, tall silk hat, and gardenia.

The following plot illustrates the possibilities inherent in this idea:

The Bold, Bad Bandits: or,

Love WILL WIN

Truth compels us to state that this is not a play for the nervous. Those who have nerves, prepare to leave us now. As the sad plot develops, pages will sell handkerchiefs at a reduced price.

The Tortuous Plot

Act 1

Scene: The Garden by the Heroine's Palatial Summer Residence. The Hero courts the Heroine with violent love-making. L-O-V-E. The Heroine is quite willing to be won. Enter Mother, who is very angry. The Hero is P-O-O-R. She calls Villain, who separates the lovers and ejects the Hero. G-O. The Hero G-O-es. Mother thrusts Villain at Heroine and leaves. Villain makes love. Hero returns quietly, and throws note at Heroine's feet. She conceals note with her shoe. She refuses villain, in spite of his M-O-N-E-Y. Villain goes in anger, forgetting his top-hat. Heroine, alone, reads note. E-L-O-P-E T-O-N-I-G-H-T. She is joyful. She rushes out, dropping note. Reenter Villain, looking for hat. He gets it, also the note. R-E-V-E-N-G-E.

Act 2

Scene: Dense Forest. Villain employs Bandits for Kidnapping. Enter Villain. He whistles. Bandits skulk in. Villain gives them bags of money to K-I-D-N-A-P. Exit Villain. Bandits hide behind the dense forest. Enter Hero and Heroine. They embrace. But, stay! He has forgotten the R-I-N-G. He must return and obtain one.

He tells the Heroine to W-A-I-T. Exit Hero. The Bandits promptly fall upon the Heroine, tie her, and leave the spot. The Villain rushes upon the scene, sees the bandits in the distance, and accidentally drops a five-pound box of candy.

Act 3

Scene: The Bandits' Cave. The Heroine is at one side, tied. Bandits and Villain are at supper, eating long macaroni. Only the Villain has a fork. Enter Hero. All think he is a fellow-bandit. He is welcomed, because of the candy. He signals to the Heroine. Bandits eat the candy. Pain comes to them. Villain snatches off the Hero's disguise. They fight. The Hero is victorious. The Villain falls, after carefully arranging a sofa pillow. The Hero unties his lovely Bride. The Bandits come to life and all agreeably exeunt in wedding-procession formation, to the tune of the Lohengrin Bridal Chorus.

"Movies." This stunt is a take-off on a motion-picture performance. The actors speak no lines, but convey the meaning of the plot entirely through pantomime. There is piano or orchestra accompaniment throughout. Necessary explanations, such as are thrown upon the screen in motion-picture theaters, are here made by means of large cards, upon which have been printed such necessary explanatory sentences as, "Between Acts One and Two, three years have passed. The Girl-Sweetheart has grown to a charming Young Woman. Harold returns and finds her waiting." Actors "register" various emotions as in the Motion Pictures. The rôle of the pianist is important. She should be elaborate: in dress, in coiffure, in her musical interpretations. The plot of the stunt should be obvious.

At the Movies. This is also a pantomime. The performers represent several members of the audience at a motion-picture performance. They may be: the Young Man and his "Best Girl"; Mother and Father; Grandmother; the Bad Boy who has run away from his mother to come, etc. They enter, sitting in a row across stage, facing the audience. There is a musical accompaniment, as at the "movies." The idea of the pantomime is to show how the various members of the stage

audience react to the plot they are seeing. For instance, the Bad Boy is "thrilled" at one part, the Young Woman is "scared," and the Young Man takes her hand to comfort her; the love scene makes Mother and Father hold hands, as do also the young couple; Grandmother weeps, the Bad Boy is disgusted.

A second part may be added to this stunt, using what is described above as Part 1: The Audience. Part Two will then be the actual "Movie" which they have just seen. The plot suggested for the Melodrama may be used for this, presented in motion picture style.

Mother's Strike. Some fearfully neglected children enter. Their stockings are torn; their hands and faces are dirty; their clothing is ragged. They huddle at one side of the stage, looking off into the wings, very evidently awaiting the arrival of someone. The "someone" proves to be a parade of mothers. They are On Strike, labeled variously as "Mother of Six"; "Mother of Four Boys"; "Mother of One Bad One," etc. They carry signs, "We demand an Eight-Hour Day," "Woman's Work is never done! We want to know WHY," "What do you mean Woman's Work?" etc. One Striker may be the Leader, ascending a soap box to relate their grievances,

or all may line up across the stage front and recite the following in chorus. They may be frequently interrupted by wails from the children:

We say the thing we're going to have
Is that eight-hour day.
We're going to quit the mending,
To wash up doesn't pay.
We're going to let the dishes go,
We'll cook but once a day.
The kids can howl for dinner,
But we shall be away.
The—kids—can—howl—for—dinner,
But we shall be away.

Exit mothers, ignoring children. Curtain on this scene of desolation.

The Gimmes. Scene: a doctor's office, with a number of children waiting. A sign, "Doctor's Office" is prominently displayed. Enter the Doctor. He is nothing if not professional. He stands the children in a row across the stage. He tells them to follow his directions. "Stick out your tongues. Say a-a-a-a-a-a-h. Pat your heads and rub your chests. Whistle Yankee Doodle." He ponders. Looks in several huge tomes. His verdict is, "You all have the *Gimmes.* I can see that you have been bothering your kind parents with your '*Gimme* a penny. *Gimme* another piece of

cake. *Gimme* some more pie.' Now you are all to go home and you are not to say *Gimme* any more. And if you DO say it, your parents are to pay no attention whatsoever to you. On no account are you to say, '*Gimme* a penny'."

The children promptly fall upon him, crying "*Gimme* a penny." He cannot escape them. At last in desperation, he takes out some pennies and passes them all around. The children rush joyfully from the stage, returning at once, with lollypops. They flourish these triumphantly and sing:

Tune: "Harrigan, That's Me."
(A Y. W. C. A. Camp Song)

L-O-double-L-Y-P-O-P spells Lollypop,
It's the only decent kind of candy,
The man who made it must have been a dandy!
L-O-double-L-Y-P-O-P you see;
It's a lick, on a stick, guaranteed to make you sick,
Oh, it's Lollypops for me!

Whereupon they pay the inevitable price for the eating of the candy: stomach ache! The Doctor produces a huge bottle and spoon. Two mothers appear at either side of the stage, with signs, "We TOLD you so." The children take the medicine, weakly singing the Lollypop song. Their rendering is utterly devoid of joy. Curtain.

SCHOOL GLIMPSES

The "school" idea has long been a favorite. For years we have had Old-Fashioned Singing Schools, Spelling Bees, Kindergarten Days, etc. It forms an excellent basis for a stunt because so many kinds of short numbers can be introduced, including "talky-talk" between teacher and pupils.

The Kindergarten Kids. This number represents a number of "children" in their kindergarten, with their dear Teacher. The "children" are grown-ups dressed as children. This may be a single stunt or the basis for a longer entertainment feature, or even of an evening's program.

Let a trained kindergarten teacher plan the various numbers in it, if possible: the songs, the little recitations, the questions and answers, etc. In one city, this was given on a Community Program, with the Mayor and leading citizens as the "children."

The children enter in coats and hats; great confusion; presents for Teacher: they march toward their little chairs; they sing "Good morning, Merry Sunshine!" Teacher tells a story; etc., etc. Individualize the children: have the cry baby, the bad little boy, the goody-good girl, etc.

School Days. This is a variation of the idea above, for older children. As the curtain rises upon a school-room (of any desired type) let the orchestra play "School Days" (from "Babes in Toyland" by Victor Herbert).* This may also be sung by a chorus behind scenes. Enter the Teacher, carrying a dictionary and wearing severe dress and spectacles with tortoise-shell rims. She looks at her watch. "*Is* it time for school or *isn't it?* This daylight-saving drives me wild. I *never* can remember whether to add an hour or subtract it. And whatever I do, it's wrong!" She rings a huge bell. The pupils enter, noisily. Individualize the pupils: the *very* bad boy, the *very* good boy, the giggling girl, the prim girl, etc.

Any desired order of events may be used; songs, classes, recitation, a talk (full of platitudes) by a visitor or a School Inspector.

Much local fun can be introduced in a lesson on General Information or Who's Who. A humorous geography lesson may be worked out from the book, "This Giddy Globe" by Oliver Herford (Doran).

A song contest may be held, with the school divided into two "teams."

* See footnote, page 71.

PANTOMIMES AND TABLEAUX

Lifelike Likenesses: Satisfaction Guaranteed. Scene: A Photographer's Studio. The photographer "takes pictures" of various customers: Twins, a Bride and Groom, an Actress, a Family Group, a Débutante, a young man who wishes to present his photograph to a young lady of charm. This photographer should believe in elaborate poses!

City Adventures! Perils to Pedestrians. Scene: Corner of 42d Street and Fifth Avenue, New York, or any busy corner in the entertainer's town. Feature a policeman, automobiles (express wagons), motorcycles (tricycles); various types of people, not forgetting Dainty Dorothy who becomes stranded in the midst of the traffic and must be rescued.

The Automat Lunch. Feature a Customer who falls prey to the attractions of the displayed food. She buys everything in sight, especially the desserts because she passes them first. At last, she staggers to her seat, only to be quite overcome by her final view of the large amount of food she has purchased.

Tableaux in a Frame. Tableaux may be effectively shown in a frame constructed upon the

stage. For informal stunts, this frame may be simply a make-shift, with screens or other available articles. For the more finished production numbers, it may be built by a carpenter, with a "door" upon hinges opening out from the front, to reveal the pictures behind, closing at the end of each tableau. Special lighting at the back of the frame may be necessary to display the tableaux effectively.

"The Family Album." by Kate F. Ellis (Walter Baker) contains complete directions for constructing the "Album," the tableaux of which show various members of a family in humorous poses. A monologue is to be spoken with this stunt.

Another variation of this idea was once presented by the Lambs' Club. De Wolf Hopper, as Jester, opened the door of the frame, revealing, in order, "The Seven Ages of Man" (from Shakespeare's "As You Like It"). These were tableaux, each actor stepping from the frame to the stage to enact his number. This was a finished performance.

"Familiar Folks in Familiar Poses." In this, the Interlocutor may show and tell about "Who's Who"—wherever you live.

"Don't be a Goop." Use the Little Goop books, "containing every child's every fault" by Gelett

Burgess (Stokes). For the tableaux give selected Goop exploits as depicted in these books. The verses describing each exploit may be recited with the corresponding tableau by a very severe Nurse or Parent.

"The Hall of Fame, or, Heroes and Heroines from Bookland." A man and a woman may discuss the books they used to read when they were young. The following suggestions may be used as tableaux, pantomime, or with spoken lines, as indicated.

(*a*) Featuring Little Elsie of the 997 Elsie Books

Curtain rises on Elsie, playing with her dolls. Enter Two Bad Ones (boys or girls). They untie Elsie's hair ribbons; smash her dolls. She says, "Boys, I am very sorry to see you do this wrong thing. You are hurting yourselves more than you are hurting me. But stay! I have one more doll. That doll I will get. And then you may break it, too." She goes. Boys run away. She returns. She says, in ecstatic tones, "Just think, I have one doll left! Isn't that perfectly lovely!"

(*b*) Featuring Little Rollo: the Child Wonder. A modern version of this popular young Hero of the Seventies.

Scene: Little Rollo's Office. He wears spectacles with shell rims. Various assistants

are taking orders from him. Telephone rings. Rollo: "Rollo speaking. Yes. Oh, the President of the United States. Good morning, President! No, I am sorry I cannot come to Washington to see you to-day. I didn't answer your letter because I have been so busy. What is that? Certainly I will give you my advice. An Airplane route over the Pacific? (*He knits his brows.*) Y-Yes, I say to start it. Will I be Commander-in-Chief? I must have time to think that over. You will give me a week? All right. Good-bye, President." *Rings off. Calls office staff. Addresses them.* "I shall be sorry to leave you. You have all been faithful. But a call to a higher duty has come to me. My country needs me," etc., etc.

CHAPTER IV

MUSICAL NUMBERS

THE ORCHESTRA—INFORMAL ORCHESTRA—RANGE OF MUSICAL STAGE NUMBERS—STAGE SETTING FOR SOLO NUMBERS—USE OF POPULAR SONGS—GROUPING OF PERFORMERS—STAGE ACTION—SUMMER-TIME AND SPORTS NUMBERS—FLOWER NUMBERS—OLD-FASHIONED DRESS NUMBERS—IN EVENING DRESS—OF COUNTRY LIFE—ECHOES OF OTHER LANDS—OF THE U. S. A.—CHILDREN'S FROLICS—NOVELTIES—COMBINATION NUMBERS.

Musical numbers of all kinds add life and color to any program. Avail yourself of all local musical talent that is worth while, presenting it in an effective manner.

THE ORCHESTRA

Regarding the music for accompaniment to stage numbers, the following rule is important: *Secure the best possible music.* Good music in-

spires both performers and audience. It is one of the most important elements in a successful variety program. If it is necessary to economize on expenses, economize on music *last of all.*

The following suggest various possibilities in the program's musical accompaniment:

1. Professional Orchestra
2. Amateur Orchestra
3. Small Orchestra Units
4. Piano only
5. Informal Orchestra

In an orchestra of any size or type, an important member is the player of the Drums and Traps, especially in the stunts and take-offs; for example in the acrobatic climaxes, have a roll of drums, ending with a crash of cymbals, etc.

The pianist is also an important person, especially with the vocal solo work. Some pianists have a natural gift for accompanying comic and topical songs; others have the light touch of the artist for the lyrics and ballads. Thus it is often wise to use two pianists.

The Informal Orchestra. With an informal program, an informal orchestra may be made the center of much humorous by-play. The "Kitchen Orchestra" idea has long been popular for this, with the musicians dressed in kitchen costume: in

bungalow aprons and sweeping caps; in chef aprons and caps. Combs with tissue paper, or kazoos (see Bibliography) may furnish the music. Kitchen utensils may represent the instruments,—a toaster, the violin; a frying pan, the banjo; a rolling-pin, the flute, etc. The Director should exaggerate his work of leading.

An orchestra of clowns may also be made very amusing. "The Circus" (Y. W. C. A.) suggests, for another costume that "a very elaborate uniform, red flannel jacket, red trousers, or white knickerbockers elaborately trimmed with gold braid, adds very much to the appearance of the band. Of course, it must be directed by the baton of a pompous, dignified band-master." Many other ideas for amusing costumes may be worked out.

MUSICAL STAGE NUMBERS

The following indicate the range of possibilities and will be useful in taking stock of your musical talent:

1. Instrumental solos; on the piano, harp, violin, banjo, mandolin, guitar, flute, cornet, etc.
2. Instrumental group work: orchestra, mandolin club, etc.
3. Vocal solos of popular songs.

4. Vocal solos or lyrics and ballads.
5. Vocal group work: Glee Club, Community Chorus, Women's, Men's, or Children's chorus.
6. Song-and-Dance Numbers.
7. Dance Numbers: solo or in groups.

Stage Setting for Solo Numbers. An artistic setting for solo numbers may be arranged as follows: the piano (grand, if possible) upon the stage, a lighted piano-lamp, and any other attractive living-room properties—a table, with a bowl of flowers upon it, a davenport or settee with pillows. Carry out a definite color-scheme in the lamp-shade, the upholstery, the pillows. Over the piano or settee may be draped (in very simple lines) several yards of silk or satin, of a color in harmony with the general scheme.

Make the performers' entrance dramatic, as, for example: enter the accompanist, who goes to the piano and plays a few light measures; enter the soloist, who bows to the audience.

Popular Songs as Vocal Solos. Have the piano on the stage, if possible. If a girl is to sing, have a young man for pianist; if a young man, have a girl at the piano. This gives opportunity for by-play, the man singing to the girl or vice-versa. If this is to be a before-the-curtain number, the

pianist in the orchestra may be the object of the singer's attention; or he may direct his song to some prominent person in the audience. If accompanist and soloist are both to be upon the stage, plan harmony in their dress: evening dress for both, afternoon dress, street dress, summer dress, etc.

Choice of Popular Songs. If popular songs are to be used, select the best, from the standpoint of words as well as of music. Such a popular song number may consist of one song in which the verses are used and the chorus is repeated as often as desired; or several songs may be sung in immediate succession. In this latter case, verses are sung or not as desired.

Where several songs are to be sung in a single number, if possible secure the help of a trained musician in arranging your order of presentation. Have various types of song to give contrast: a soft lyric followed by a lively marching song, etc.

Grouping of Performers. These numbers may be presented by girls only, or by girls and men. Effective groupings are:

1. An equal number of men and girls.
2. One man and a number of girls.
3. One girl and a number of men.

4. A blonde girl, with a group of men (any desired number); a brunette with an equal number of men.
5. Two couples: a blonde girl with a dark-haired man, and vice versa.

In other words, have a plan in your grouping. With a chorus, feature one person or a couple, as soloists, singing or dancing in front of the others.

Rehearsals. If a number of songs are to be used in a single number, rehearse that number *in the exact order* in which it is to be placed on the program. If possible, do not have an absolute break in the music, between songs. Ask the pianist to work out chord transitions, if the songs are not readily adapted to the same key.

Action. The action accompanying song numbers is of utmost importance and should be carefully and definitely worked out. Decide upon the word or beat in the music upon which the nod of the head or the wave of the hand is to come. Rehearse this at all rehearsals, after the performers have memorized the words.

The following action is effective:

1. Curtain rises on empty stage. Performers enter, singing.
2. Singing is heard behind curtain. Curtain rises on performers in effective formation. As

soon as curtain is up, chorus marches to a line, semi-circle, or other position, as desired, all singing. When in position, song number then starts at beginning of song.

3. Singing heard behind curtain. Curtain rises upon chorus walking about stage, as in a street or garden scene.

4. Singers stand motionless on verse, save for a nod of the head or motions with hands. At chorus, sway from side to side.

5. All whistle on one chorus. If performers break down and laugh, all the better. If a good solo whistler is available, feature him.

6. Sing very softly on one chorus, performers standing closely together, arms about each other's waists.

7. Stand as above. One performer sings, others hum melody or pretend to strum guitars and hum a "chord" accompaniment. Singing "plunk, plank, plank," gives this effect.

8. Invite audience to join in. One performer acts as song-leader.

9. Climax: on last chorus (which should be a lively one) throw tiny candy hearts into audience, or flowers, etc.

10. Exit: waving to audience. Last performer to disappear leans back and throws kiss or gives an especially merry farewell.

COSTUMES AND TITLES*

Spend some time upon the titles of your song, dance, or song-and-dance numbers. Make each title give a special significance to the costuming. For example, in a summer-girl-and-man number, calling it "Summer Resort Specialty" arouses at once a whole series of associations in the minds of the audience and is thus of far greater value than the mere announcement "Special Song Number."

The following numbers are classified on the basis of types of costume. The title and costumes are appropriate for song numbers, dance numbers, or combination song-and-dance numbers. Many of the costumes suggested are readily available in most groups. The special point is to arrange available costumes artistically.

SUMMER-TIME AND SPORTS NUMBERS

"Summer Resort Specialties"—"Those Alluring Summer Girls"—"On the Board Walk." Men and girls in summer clothes. Girls' dresses of harmonious colors; shade hats, parasols. Performers may each have small folding camp-stool

*Songs mentioned may be ordered through local music dealers or music publishers' mail order departments. [See Bibliography I-D.]

over arm. At a given chord, all open; second chord, all place stools on floor; third chord all sit on stools; fourth chord, girls open parasols. Possible action: girls enter first; sit on stools. Enter men; they stand behind girls.

Effective shade hats may easily be made from inexpensive garden hats, faced below the brim with colored gingham. A large bow of the same color and material as the facing may trim the hat.

When parasols are used, work out effective twirling, with opened parasols: all twirled in same direction; half being twirled from right to left, every other one twirled from left to right; parasols twirled over shoulders; parasols twirled in front of performers. Special attention to the color arrangement of the parasols will produce a beautiful effect.

"Tennis Teasers—Love All!" Chorus in summer sport clothes. Work out a special color effect with gay sweaters. Carry tennis racquets. An added novelty may be introduced by having the performers throw a tennis ball or two to each other. Balls may be caught—or not!

"At the Country Club." A chorus of golf-players in appropriate costume. Do not forget the caddy.

"Over the Hills and Far Away." A chorus in

riding costume. Crack whips. Imitate horses' gallop, etc. This number should be a very rollicking affair.

"Swing High—Swing Low." Boys and girls, or young people, in appropriate summer dress. Erect several swings across stage (make certain they are secure). Entwine the swing ropes with flowers. Action: girls sit quietly in swing while boys sing to them; boys swing them on chorus—all sing; boys in swings, girls sing to them and swing them; finale—they sit in swings together.

"See-Saw." Erect one or more "see-saws" upon the stage.

"Balloons! Balloons! Who said Balloons?" Each member of the chorus carries gay balloons of all colors. Costumes may be made of vivid colors —red, orange, purple, green. Balloons may be attached to performers' hair, shoulders, arms. The simplest dance is effective with this, as the attention of the audience will be fixed upon the balloons. Finale: throw the balloons out into the audience.

"Take Me Out to the Ball Game." Chorus in baseball uniforms, carrying bats and balls. Give a "Baseball Game in Pantomime" (one inning). The music of "Chicken Reel" (Leo Feist) is excellent for this. "Dance" all action, with hop-

ping: going up to bat, running the bases, etc. If carefully worked out as to detail this can be made most effective.

"Bubble-Blowers." Chorus with bowls of water and soap-bubble pipes. They blow bubbles and sing.

"Skaters of Skill and Fame." Scene, Ice Palace, Petrograd. The chorus in skating costume. Use roller skates. The order of this number may be as follows: 1. Announcement by "manager" of champion skaters. 2. A solo skating exhibition, or man-and-girl skating. 3. Enter chorus in skating drill, singing.

"College Days." Chorus of college students: all representing one college, or from different Alma Maters. Feature college colors, pennants, cheers. They sing a medley of college songs. Use song "On the Campus" (Witmark).

FLOWER NUMBERS

"Flower Girls—All in a Row." Girls in summer dress, with sashes, carry baskets of flowers. Baskets with large hooped handles are especially good. Feature the baskets in the action: swing them from side to side; hold high above heads, etc. Each performer may have an electric flash hidden in her basket. At a given signal, all lights

are turned off, and performers at the same time light flashes among flowers. Faces and flowers are thus illuminated, making a very pretty picture Girls should look through handles.

"Flowers for Sale." Chorus dressed as flower-venders with large trays of flowers.

"Say it with Flowers"—"The Flowers He Sends Her." Girls dressed as all kinds of flowers. For costumes see the Bibliography (Dennison Paper Co.)

"Daisies Won't Tell—or Will They?" Chorus in yellow and white, with petaled hats if desired. They carry daisies. Introduce old custom, "He loves me—he loves me not."

"When you look in the Heart of a Rose" (Leo Feist)—**"Mighty Lak' a Rose"** by E. Nevin (J. Church). Chorus in rose costumes. Use the songs of these titles.

"When it's Apple-Blossom Time in Normandy." Chorus in pink and white. Use song of same title.

USING OLD-FASHIONED DRESS

"An Old-fashioned Garden"—"Laces and Graces"—"The Charmers of Long Ago and Today." The entire chorus may be old-fashioned girls; or each girl may represent a different

period, bringing the costumes up to the present. An effective opening to the "Old-Fashioned Garden" is to show a white-haired man and woman, walking hand in hand, in the garden; for this use the song, "Silver Threads Among the Gold." "Laces and Graces" music (Witmark).

"Dances of Yesterday and To-day." This number is, in effect, a history of the dance. Use dances and costumes appropriate to each period: Colonial Minuet, Polka, Waltz, Tango, Fox Trot, or any modern dance.

USING EVENING DRESS

"At the Ball"—"Love's Dream after the Ball" —"Love's Dreamland." Chorus in evening dress. Girls have fetching fans (as large as possible) which they are adept at using.

"My Rainbow Dream." Chorus in evening dress. Girls' dresses of pale rainbow colors, arranged in proper sequence. Girls may have scarfs of tulle matching their dresses. Secure scarfs to hair. Tie ends to hands. Use arm movements in number, to display scarfs to best advantage. Use song, "Beautiful Lady" (The Pink Lady).*

*When an admission fee is charged to an entertainment, arrangements must be made with publishers for the use of numbers from copyrighted musical comedies. See Bibliography I-D-3.

A variation of this idea is a chorus of eight girls, each of seven in a dress of one rainbow color, and the eighth girl in gold, representing the pot of gold at the foot of the rainbow. Use song, "I am Always Chasing Rainbows" (J. Fischer).

"Cupid's Little Dart"—"Cupid Never Misses a Shot." Chorus in evening or summer dress. Feature Cupid, a little girl in fluffy pink with gold wings and a bow and arrow. She shoots cardboard arrows at singers and also out into audience. If possible, have her sing a short love-song alone. When Cupid enters, throw spot-light upon her. Use song, "I'm Falling in Love with Someone" (from "Naughty Marietta" by Herbert,—Witmark. See note on page 71).

"Black and White." Chorus in black and white, each girl in a white dress with big black flower at belt, black hat, white stockings, black slippers.

IDYLLS OF COUNTRY LIFE

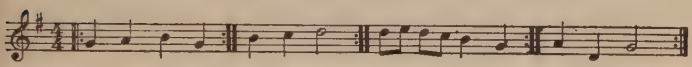
"When the Cows Come Home." Chorus of milkmaids with pails; or milkmaids and farmer lads. Dress of old-blue, with white aprons and caps for the girls; brown overalls, tan shirts, large hats for the boys.

"Maud Muller Revue." "Rebecca of Sunny-

brook Farm and Co.'' Chorus of farmerettes; of farmerettes and farmer boys; or ''Maud'' with a chorus of farmer boys. Rural costume. Use the round to the tune of ''Black-eyed Susan'':

Come to dinner, come to dinner,
Hear those bells, hear those bells,
Bacon and potatoes, bacon and potatoes,
Pork and beans, pork and beans.

Black-Eyed Susan



''Little Bo-Peep.'' Chorus in shepherd and shepherdess costumes. Feature long shepherds' crooks.

ECHOES OF OTHER LANDS

Strive to introduce colorful details which will help to convey the atmosphere of far-away places.

''Meet Me Where the Lanterns Glow''—''In Old Japan.'' Chorus in Japanese costume with lighted Japanese lanterns. Decorate with cherry blossoms. Use ''Meet Me Where the Lanterns Glow'' (the Hippodrome song—Remick).

''In Venice.'' Construct a gondola, if possible, and in it have a number of ''Italians'' with guitars. They play and sing in the moonlight.

"'Neath the Italian Moon." Pierrette appears in the balcony and sings, calling to Pierrot. He is then heard playing his guitar and singing in the distance. He comes nearer, then appears beneath the balcony.

This may be elaborated into a dance number as follows: Pierrot begs her to come down. At last she consents. His company of Pierrot dancers appear and dance any light dance of rejoicing. Or Italian maidens may appear and do the Tarantella. They may then all sing. Use the Neapolitan song, "O Sole Mio." (Words adapted from a Vassar serenade.)

Verse:
Here in a garden, comrades all are gathered,
Here find our work each day; here find our joyous play,
Bright shines the sunshine; brighter still our faces,
As, singing, we go forth to meet each day.

Chorus:
Borne on each breeze, fond memories,
Bring to our hearts the glad refrain
Of love that will remain,
Yes, through the years, 'twill still remain.

"See-a-da-Monk." Italian organ-grinder with monkey. Rent a real organ-grinding "music box." The monkey may be a real one, or he may be

"imitation." A great deal may be made of this monkey part, if taken by a person. Spend some time on the costume—a little hat such as a "bell-hop" wears; a little red coat with gilt buttons; a little tin cup to collect the money. Chorus of children gather around, to sing or dance, or both, as the organ tunes allow. A striking entrance may be made if the Italian and monkey enter from the back of the hall, walking up the aisle, and then on to the stage. There the Italian may recite a humorous Italian selection. (See "Canzoni" and "MacAroni Ballads" by T. A. Daly.) Chorus then enters, either up aisle or from stage wings. The song, "Good-a-bye, John"* from "The Red Mill," by Victor Herbert (Witmark) is excellent.

"Aloha-oe." An Hawaiian number, with ukeleles and Hawaiian guitars. Costumes of white with red paper festoons and orange festoons give an artistic effect. Use song "Aloha-oe."

"Dance and Song in Far-Away Lands"—"A League of Nations"—"Brothers All." Any group of folk dances. A realistic touch may be added to this number, if each group sings the national anthem of the country which it represents. If

*When an admission fee is charged to an entertainment, arrangements must be made with publishers for the use of numbers from copyrighted musical comedies. See Bibliography I-D-3.

desired, close with a tableau of all, waving American flags. The idea of this finale is that here in America all are united: Democracy's children. (See Bibliography II-C.)

ECHOES OF THE U. S. A.

"With the Colors." Girls in white dresses with red, white and blue hats, collars, capes, or aprons. Introduce military features as salutes, marking time, etc. A flag drill may also be used. Use song: "Yankee-Doodle Boy," by G. M. Cohan.

"Across the Plains"—"The Texas Rangers." A cow-boy and cow-girl number in appropriate costumes. Feature rope twirling. If an expert is available, use him for rope stunts. Each chorus member may have a lasso, exhibiting a simple circle twirl. A feature may be the reciting of a selection from "Cowboy Songs" by John A. Lomax (Sturgis and Walton). Use song, "O Wah Hoo" (Witmark).

"Wig-Wag"—"All's Well." Chorus in sailor costume, with signal flags. Feature wig-wagging. Station one or two performers in the gallery and in the audience. They signal a message to those on the stage and receive replies. Use Sailor's Hornpipe dance.

"In the Shadow of the Tepee." Curtain rises

READY FOR THE INDIANS

Young Jewish Folk in a Pilgrim Father Production, Community Service.

"HIAWATHA"

First given at the Henry Street Settlement, Later Revived at The Neighborhood Playhouse

on Indians asleep around a fire. Enter: a soloist who sings, "From the Land of the Sky-Blue Water" by Cadman (White-Smith) or "By the Waters of Minnetonka" by Lieurance (Theodore Presser). Indians awaken and dance. (Indian dances and songs in Woodcraft League manual.) At close, all may sing "Mammy Moon" a Camp Fire song in Camp Fire Girls' Manual.

"The Gypsy Trail." A band of gypsies feast, sing, and dance. Use song, "The Gypsy Trail" by Tod E. Galloway.

CHILDREN'S FROLICS

(Done by children or by performers dressed as children.)

"School Days." Chorus of school children. Chorus may sit on a fence and write on slates. Soloist, boy or girl, in front. Use songs: "I Can't Do That Sum" by V. Herbert* (Witmark); "School Days"; "Down by the Old Mill Stream."

"Santa Claus Land." Use the Toyland number* from "Babes in Toyland," by Herbert (Witmark). Santa Claus may be featured.

"Bubble Books." Use the "Bubble Book"

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records (by R. Mayhew and B. Johnson, Harper & Bros.) on a talking-machine. "Mother Goose" may summon the various characters. For musical games, see "Plays and Games for Indoors and Out" by Belle R. Parsons (A. S. Barnes).

"The Bogey Man." Scene: the nursery. Chorus or solo featuring bed-time songs and "Yama-Yama Man"* (in domino costume, with tall, pointed hat) from "The Three Twins" (Witmark). The recitation, "Little Orphant Annie," by James Whitcomb Riley, may also be used.

"Do a Good Deed Daily. Rendered by Boy Sprouts and Scamp-Fire Girls." Real or take-off Scouts in this number. Curtain rises on a stage empty save for a great number of papers scattered about, an old barrel or two, or any other objects littering the street. Boys and girls appear. They are scandalized. They at once set to work to clean it up—"our good deed." Have enough performers to accomplish this quickly. Rehearse it carefully. Let each person know just what he or she is to pick up and where he is to put it. When order is restored, sing Scout songs and give cheers. A

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song contest may be held between the boys and the girls. The Mayor or other prominent citizen (real or "take-off") may appear with a tray of medals, and give each performer a medal for his part in this noble work.

"Cones! Cones! Cones!" Enter a dealer in ice-cream cones. Calls: "Here's where you get your money's worth. Five cents for the ice-cream cone including the cone. You don't have to give it back!" Real cones may be used, or huge imitation ones. Megaphones covered with paper and stuffed with cotton make good imitations. Enter chorus of excited patrons. This chorus may be entirely of children, or it may be mixed, children accompanied by parents and nursemaids, etc. Bring in some comedy: the mother who never gives her little boy anything that isn't sterilized; the boy who has just received his weekly allowance of twenty-five cents and spends it all here—he'd rather be perfectly happy for once than just a little bit happy a lot of times.

"Little—but Oh, My!" Chorus of small girls dressed as children, singing children's or popular songs as desired. An effective novelty is a "baby parade"—the babies may be dolls or "take-off" babies, with well-known girls or boys in the character parts. In this latter case, chorus may

be dressed as nursemaids. Check the babies with a policeman (side-stage comedy by him). Chorus sings and dances, exeunt forgetting babies. They hastily return. Great confusion reigns in the efforts of each nurse to get the right baby. This scene may be made very funny.

"Skipping Skippers." Each carries a skipping rope. The feature of the number is the skill shown in rope-skipping.

FASHION SHOWS AND OTHER SPECIALTIES

The scene for a "Fashion Show" may be any spot in which many and various people meet: a street; a hotel lobby; a railroad station; a garden party; a ball. The selection of the setting must be made with regard to the type of clothes to be shown.

Local merchants are often pleased to coöperate in costuming a "Fashion Promenade" or a "Dress Parade," if mention of their assistance is made upon the program.

"Fifth Avenue Fancies." Chorus dressed in street clothes of various or similar types. Use song, "In Old New York"* from "The Red Mill" by Herbert (Witmark).

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"Moods of the Mode." Chorus dressed in various modern styles of morning, afternoon, and evening dress. A variation of this idea may be in the use of evening dresses of former years up to the present time. This may be called *"To Chase the Glowing Hours."*

"My Magazine Cover Girl"—"My Lady's Trousseau"—"Off for College." Use song, "Girl on the Magazine Cover" by Irving Berlin.

Girls in this number are dressed in all the various types of dress which to-day's girl wears for all kinds of occasions. Work out the details according to each local situation.

"June Echoes"—"Brides of Long Ago and To-day." Use brides' costumes of the various dates. Each bride's entrance may be distinct. It may be simple or elaborate, with attendants. An artistic arrangement is to have a "rainbow" wedding, with each bridesmaid's dress of one rainbow color.

"When Artists Frolic"—"Mind-the-Paint Girls." Chorus in artists' costume: smocks, tam-o'-shanters. Girls may be in black-and-white striped skirts; black tams; white stockings; black slippers laced on with black ribbon; smocks. Each may have palette in one hand, paint brush in other. It is effective to have smocks in various colors,

with a striking color scheme worked out. Ask someone to help with this who knows the laws of color combination.

"Never-Mind-the-Weather Girls"—"My Girl—in Sunshine or in Rain." Two costumes used. First part of number: raincoats, sou'-westers, etc. Second part: summer clothes with parasols. Exit, between parts, for change of costume.

NUMBERS FOR SPECIAL OCCASIONS

To costume a chorus appropriate to a special holiday is a simple matter.

For Hallowe'en—*"A Jack-o'-lantern Frolic."* Chorus in orange-and-black or black costumes, carrying Jack-o'-lanterns. They enter to dark house and stage, lanterns grinning out. They sing and execute simple figures in dark. Lights up. They render entire number.

"A Gathering of Witches." Chorus in witch costume. Curtain may rise upon witches gathered about a cauldron muttering incantations. They sing weird songs and dance.

"The Ghosts Are Out." A chorus in white sheets. Number may be staged similar to "Jack-o'-lantern Frolic."

For Christmas: *"Christmas Holly and Red*

Ribbon." Costumes of bright green and red. Red ribbon streamers may be featured. A "Snow" Dance is also appropriate. Costumes of white, with tinsel. White scarfs with silver and gold spangles may be used.

For St. Patrick's Day: *"Cheer in Erin."* Bright green costumes. Use Irish songs, as "A Little Bit of Heaven" by Ball (Witmark).

For May Day: *"The Queen of the May." "Upon a Throne Sits the Queen."* Feature a gay frolic with costumes of delicate colors. Introduce a May-Pole dance, if possible.

For July 4. *"Echoes of the Glorious Fourth."* A drum corps of girls. They may be dressed in military style; black shoes, white spats, dark blue skirts with row of white braid down either side; white waists with Buster Brown collars and dark blue ties; dark blue sleeveless Eton jackets edged with white braid. All but one member play snare drums. She plays a bass drum and has learned many fancy twirls and twists of the wrist.

The features of this number may be: 1. A drill. 2. Songs. 3. Bugle calls. 4. A cornet or trombone solo.

This type of number should not be attempted unless the girls can learn to drum well.

NOVELTY NUMBERS

"Glowing Glow-Worms." Chorus in any fluffy costume. May represent flames in orange and red. They carry electric flashlights. Enter to dark house and stage. Flashlight flashes give effect of glow-worms. Use song, "Shine, little glow-worm, glimmer, glimmer" (J. Stern).

"Happiness in Every Box." Across stage, have a row of "boxes" large enough to contain performers. These "boxes" are covered and lettered to represent candy boxes. Chorus put heads through paper covers and sing. Come out from boxes and sing. If desired, each girl may represent one kind of candy.

"The Nation's Sweetheart in Review." Chorus of small girls all dressed like Mary Pickford, curls, etc. They may sing and dance. If desired, at climax, "Doug" may come sliding down a rope, whereupon all the Marys rush about him.

"Vanquishing Vamps." Chorus of tall girls dressed in black: big hats, long black earrings, etc. Introduce a great deal of "Vamp" action.

"Help Wanted." Chorus of housewives in aprons, caps, with dusters. Or maids in black and white, and chefs in aprons and caps.

"Bandits Bold." Chorus in bandit or pirate

costume. Feature such pirate accessories as red 'kerchiefs, daggers, large earrings, etc.

"Rags and Tags." A "hard times" number. Chorus in shabby and tattered clothes. Chorus may be very lighthearted and carefree. Feature song, "Hard Times, Come Again No Mo'."

PIANO NUMBERS

If a piano can be placed upon the stage, piano solos or duets are most acceptable numbers. Such numbers may be classical or of a light or humorous nature. A spectacular piano number is to place upon the stage two or more pianos, with pianists playing the same music upon all simultaneously. This requires careful rehearsing.

A good comedian can make a specialty piano number most amusing. He can announce his ability to play any number requested by the audience. After each request, he plays the same tune, as, Yankee Doodle. He may also give a Musical Lecture (see page 23).

"The Home Center: Our Piano." 1. Use "Her First Piece" (page 16). 2. A group of young people, playing and singing popular songs. 3. Mother playing and singing to Father the songs of their youth: "Ben Bolt," "Jingle, Bells," "In

the Gloaming," "Seeing Nellie Home," "Sweet Rosie O'Grady," "Annie Rooney," etc.

SOCIAL DANCING EXHIBITIONS

The good times of a social dancing class or club may be easily and effectively represented upon any program. The scene may be a ball room or a dancing-floor at a "tea-dance." All are in evening dress; or all are in afternoon dress. The curtain rises upon as many couples as desired. All are gaily visiting. Orchestra music immediately starts. All dance for a minute or two (any social dance is excellent). Music ceases. Dancers go to stage back and side (thus forming a background for what follows). Announcement is made of the presence of two "far-famed" dancers. A specialty dance (of any kind) is then given. At its close, the other dancers upon the stage applaud. Whereupon all dance once more. Curtain. *Note:* As many "specialty" dances may be introduced as desired.

In schools, such a number may be called "*The Junior Prom.*"

COMBINATION NUMBERS

Combination numbers may be easily worked out to include, in a single number, talky-talk, songs,

dancing. This is possible only when the performers of the single act are versatile.

Any desired number of performers may be used, and any desired order of events. The following illustrates: Performers: a young man (the pianist); two young women (singers and dancers). One is decided blonde in type, the other is a brunette. They are of the same height. The curtain rises on a drawing-room scene, a grand piano stage left. Enter the pianist in evening clothes. He sits down at the piano and plays. Enter the girls, who dance. They exit, at the close of the dance. The spotlight is thrown upon the pianist, who then gives a piano solo. Re-enter the girls in a new costume. They chat with the pianist, at last consenting to sing.

If it is desired to close the number with a second dance, they may exit at the close of the song. The pianist may give another piano selection (or, if he is versatile, his solo may be upon some other instrument). Re-enter the girls, in a third costume. They dance.

PANTOMIME WITH OR WITHOUT MUSIC

(See also Index under "Pantomime.")

Pantomime is best given with accompaniment, but as a stunt it may also be effective without

music. The following suggestions made by Marjory Lacey-Baker in an article in the "Association Monthly" will be helpful.

"Before attempting to produce a pantomime, it is suggested that you begin with an informal discussion of pantomime—what it is, how it differs from gesture, and its place in dramatic work. Perhaps the very simplest definition of pantomime is that it is action without words. It differs from gesture in that it *takes the place of words,* whereas gesture is used to accompany words, to emphasize them, to reinforce them. . . . Good pantomime must be true to life. There is a great temptation to exaggerate it, not to trust it to carry of itself. But it will, to an unbelievable extent. Beside being true, each movement must make a little picture, and it is well to remember that too many motions will blur the picture.—Have the girls work out some simple descriptive pantomime, such as throwing ball, jumping rope, or bowling a hcop. Organize groups of girls to play imaginary ball or jump imaginary rope. This helps them to develop their 'Pantomime sense.' 'Pantomime sense' (or the lack of it) is shown when, for example, a girl in jumping an imaginary rope stands far enough away from any person or object to prevent her rope from hitting it; or when, in playing ball, she watches the hand of the thrower, and catches it from the direction, high or low, right or left,

from which it is thrown. . . . In rehearsing, block out the action, bit by bit, and go over these parts separately many times before attempting to put them together. . . . Music is a vital factor in all pantomime production, and, like the setting, should serve as a background for the action."

CHAPTER V

SONG SPECIALTIES

TOPICAL SONGS—SUGGESTIONS FOR TUNES AND ORIGINAL WORDS—MOTION SONGS—COMMUNITY SINGS—A MELODRAMA SING—A MUSICAL VOYAGE—TABLEAUX WITH SONGS—PANTOMIMES—BALCONY SCENES—EFFECTIVE FINALES.

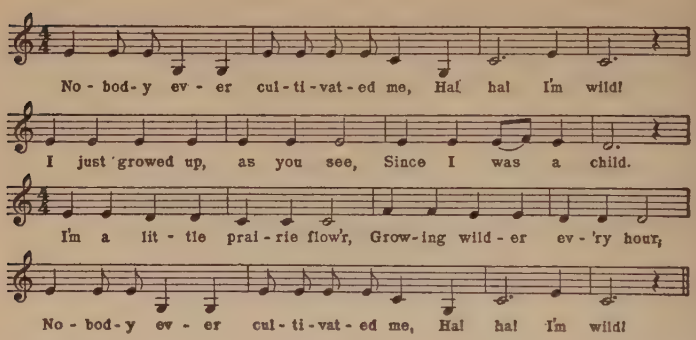
Topical songs, motion songs, tableaux with songs, and finale songs deserve separate mention for the variety program.

Topical Songs. By topical songs are meant songs whose words are humorous, containing "hits" either local or general. The words and the accompanying action are the prime consideration. Select songs that are fitting, and assign them to persons who can "get them over." Such a singer need not have a cultivated voice, but if he is a good comedian, he can make up for this. In fact, he need not sing at all but may speak the words, to musical accompaniment. Madame Yvette Guilbert, while writing primarily to artists in her

book, "How to Sing a Song" (Macmillan) has given some excellent suggestions in the chapter, "The Comic Spirit." She says, "The sense of humor is a natural gift, and an artist will be able to sing a comic song or play a comedy or a farce only according to his own sense of humor. . . . We must avoid an exaggerated interpretation, drifting into vulgarity, and the slap-stick of the clown."

Topical songs may be rendered as: 1. Solos. 2. Duets, one person singing the first verse; the partner singing the second verse; both singing the third, and so on. 3. Chorus numbers, verses rendered by the soloist; chorus standing motionless on the verse save for nods of the head or other slight motion. At the chorus of the song, all sing, accompanying the words by motions and dance steps. Topical songs may be those current, or the words may be original and written to well-known tunes. "When you're all dressed up and there's no place to go" and "Nobody ever cultivated me" are examples of the first kind.

In writing original words, the two important considerations are a clever idea for the song, and an appropriate tune. The words may suggest the music, or the tune the words. The following are points to work from: 1. A wail of any kind, for


No - bod - y ev - er cul - ti - vat - ed me, Ha! ha! I'm wild!
I just growed up, as you see, Since I was a child.
I'm a lit - tle prai - rie flow'r, Grow - ing wild - er ev - 'ry hour,
No - bod - y ev - er cul - ti - vat - ed me, Ha! ha! I'm wild!

instance, "Romeo and Juliet" (any college collection); "The Heart Bowed Down by Weight of Woe" ("The Bohemian Girl"). 2. "Dreaming, Only Dreaming, That is All"—good for a verse about how you wish to see things go. 3. "Bingo" (the Yale song) has a suggestive idea, "We won't go there any more." 4. "Pollywollydoodle" (any college collection) is sprightly. Other good tunes to which local song-hits may be written, incorporating good-natured jokes about well-known people and things are these from "The Mikado" (Gilbert and Sullivan—Chappell): "Tit-Willow," the Lord High Executioner's song, "I've got 'em on the List," and the Mikado's, "My Object All Sublime."

The following theme, "And so did you, pal," from a Vassar song, may be widely varied to fit

local situations. Words written by H. F. for Altamont Camp, 1915.

1.

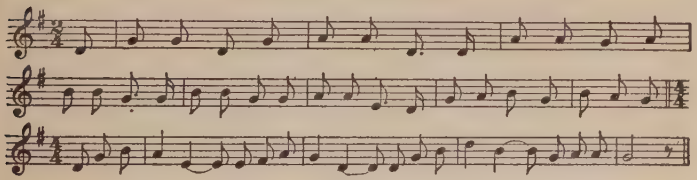
Just see that girl who sits right here,
Just watch her smile from ear to ear,
Just hear her giggle and see her grin,
She's happy at Camp and she can't keep it in.
And neither can you, pal. And neither can you, pal,
And neither can you, pal—That ain't no lie.

2.

I know a girl, she's here to-night,
She thought those ice-cream cones just right,
She ate ten of those cones up at the store,
And still that girl went back for more.
And so did you, pal. And so did you, pal.
And so did you, pal—That ain't no lie.

3.

About ten that night, she felt so queer,
She called the nurse, "Oh, nursie, dear,
I swear I'll never eat cones no more."
BUT
Morning found her at the store!
Along with you, pal. Along with you, pal.
Along with you, pal—That ain't no lie.



Motions add greatly to the effect of this: 1. Point to "that girl," and to various "pals" when mentioned. When she feels "queer," signs of agony. When she "swears," raise hands in air and be very serious. On "BUT," pause and point.

The Wail of the Christmas Ties. Each person is supposed to represent a "Christmas Tie" come to life. Each costume is made of "loud" material, with patterns appropriate to the various verses of the song. The Ties enter, sadly weeping, and sing, amid sobs:

Tune: "Romeo and Juliet" (College Song).

1.

I am the Floral and the ladies think I'm swell,
(Scorned by the men—scorned by the men)
Flowers in gardens may do very well,
(But on ties we are scorned by the men!)
Ne'er was a story so mournful as this one,
If you have tears, now prepare to dismiss one,
Flowers on that one, or flowers on this one,
How we are scorned by the men!

2.

I am the Plaid and so loud you can hear me,
(Hated by men—hated by men)
Fathers and brothers, they never come near me,
(I'm always hated by men)
Even the grandpas, they all seem to fear me,
When they're alone, they shamefully jeer me,
I think my colors are pretty—but dear me!
How I am hated by men!

3.

I am the Polka Dots and, oh, what a life!
(Spurned by the men—spurned by the men)
Given last Christmas to John by his wife,
(Spurned by the men, by the men)
For when John saw me, from grace how he slided,
Ne'er did a tie hear the adjectives I did,
If he'd had to wear me, he would have suicided,
Buried, alas, with me on!

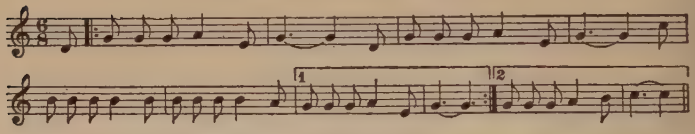
4. (In unison)

Ladies, now listen to our tale of woe,
(Wailed by the ties—wailed by the ties)
When to the store to buy neckties you go,
Run quickly past the Christmas Ties!
If you have pity, don't leave the store with us,
We may be bad, but there are plenty more of us,
Husbands don't want us. We only make them roar at us—
Don't ever buy these Christmas ties!

Limelight Limericks. Limerick meter is especially well adapted to topical songs. For a limerick number, clown costumes are good. Enter clowns, with clown action. They line up across the stage front, and each chants a limerick. This may be done as a contest, a Judge afterward deciding solemnly which limerick was best in words and rendering. The verses may be original or they may be taken from any limerick collection. See "Nonsense Anthology" by Carolyn Wells (Scribner).

Use any of the following tunes:

I Went to the Animal Fair



"The Boy and the Toot"

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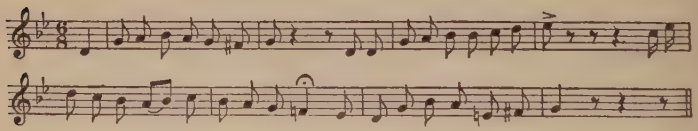


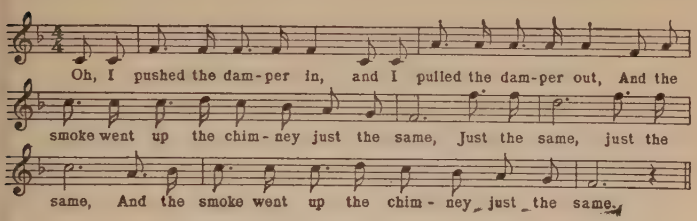
"A Most Intense Young Man," from Gilbert and Sullivan's "Patience" (Chappell), is also good.

MOTION SONGS

In a solo number, effective motions may be developed as the singer desires. With a chorus, all should use the same motions, at the same time, requiring careful working out and definite rehearsing. For example: 1. Sing the song through, with words sung in full and motions used. 2. Repeat, omitting words where motions occur, but making the motions.

"The Damper Song"

(Origin unknown. Transcribed by Esther Sleight).


Oh, I pushed the dam-per in, and I pulled the dam-per out, And the
smoke went up the chim-ney just the same, Just the same, just the
same, And the smoke went up the chim-ney just the same.

Oh, I pushed the damper in, and I pulled the damper out,
And the smoke went up the chimney just the same.
Just the same—just the same—
And the smoke went up the chimney, just the same!

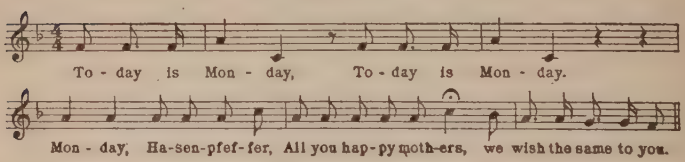
a—Sing through and use motions at the same time.
b—*Oh* I (*motions only*) and I pulled the damper out,
And the smoke went up the chimney, just the same.
Just the same—just the same—
And the smoke went up the chimney, just the same!
c—*Oh,* I (*motions only*) and I (*motions only*)
And the smoke went up the chimney just the same.
Just the same—just the same—
And the smoke went up the chimney, just the same!

d—Oh, I (*motions only*) and I (*motions only*)
And the (*motions and hissing sound*) just the same!
Just the same, just the same.
And the smoke went up the chimney, just the same!

Motions—Pushed the damper in—Hands pushed forward.
Pulled the damper out—Hands pulled back.
Smoke went up the chimney—Hand motions upward.

The Camp Fire Girls have a splendid motion song, "Mammy Moon," which can be adapted for general use. Full directions can be obtained from them. Other motion songs:

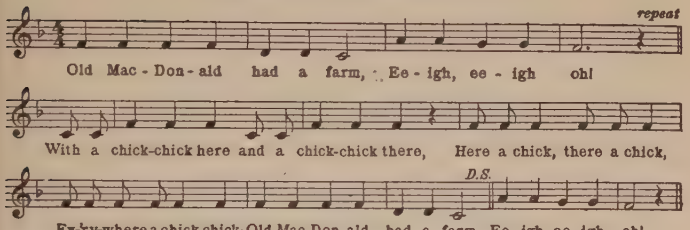
To-Day Is Monday



To-day's Tuesday, To-day's Tuesday. Tuesday string beans.
To-day's Wednesday. To-day's Wednesday. Wednesday S-OU-OU-P.
To-day's Thursday. To-day's Thursday. Thursday roast beef.
To-day's Friday. To-day's Friday. Friday fish.

To-day's Saturday. To-day's Saturday. Saturday pay day.
To-day's Sunday. To-day's Sunday. Sunday church.

Old MacDonald Had a Farm


repeat
Old Mac - Don - ald had a farm, Ee - igh, ee - igh oh!
With a chick-chick here and a chick-chick there, Here a chick, there a chick,
D.S.
Ev-ry-where a chick-chick; Old Mac-Don-ald had a farm, Ee-igh, ee-igh oh!

(Repeat with *ducks, turkeys, donkey, Ford,* repeating backward and adding each stanza.)

COMMUNITY SINGS

"Hello, Neighbor, Let's Sing." A "Community Sing" in which the audience joins is excellent. It is especially useful when a stage-set is being made behind the curtain. A good song-leader is necessary, directing from the stage. The words of the songs may be printed upon the program or, if a stereopticon is available, the words may be thrown upon a screen. In printing words of popular songs or other copyrighted numbers, remember that the permission of the publisher of each should be secured. Be specific when you write: say what you wish to print (chorus, as a rule), what the

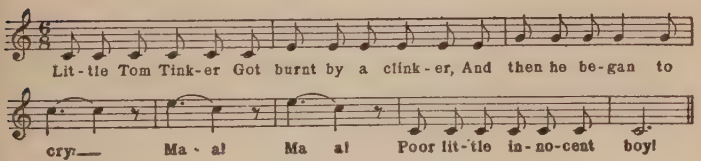
entertainment is (a benefit), that song sheets are not to be sold.

The Bureau of Community Music, Community Service (see Bibliography) issue inexpensive leaflets of song-words, which may be obtained for distribution. Their handbook, "Community Music," contains many definite suggestions for a Sing number. They suggest the following songs for a 15-20-minute number:

Song	Hints for Leader
1. "America"	All stand. Standing starts the sing with greater volume.
2. "Smiles"	Sing song through once. Then ask audience to leave out the word "smile." Instead, each person must smile at someone.
3. "Old Folks at Home"	Excellent harmony.
4. "Pack up Your Troubles"	Sing song through once. Then ask audience to emphasize word "SO," and pause on it. Practise this!
5. "The Long, Long Trail"	Excellent harmony.
6. "Lil' Liza Jane"	Have audience rise gradually as voices ascend in the two "*ohs*" in the chorus, and resume their seats on "*Liza.*"
7. "Old Black Joe"	

8. "Mistress Shady"	Singing the days of the week may be accented by having people clap hands as each day is reached and stamp feet similarly as song is repeated.
9. "The Star-Spangled Banner"	Audience stands at attention.

Sing Stunts. Messrs. Bartholomew and Lawrence, in "Music for Everybody" (The Abingdon Press) have given the following suggestions for some Sing Stunts. 1. The Singing of Rounds. This necessitates dividing the audience into sections and introduces an element of competition between the several divisions.—"Scotland's burning," "Three Blind Mice," "Are You Sleeping, Brother John?" and "Little Tom Tinker"—are quickly learned.



2. Song Battles. Choose two songs in the same key and the same tempo, and with the same number of measures; also preferably beginning on the same beat. The singers should be divided into two equal groups. . . . When all is arranged, the two songs

are to be sung simultaneously, the object being to see which group can outsing the other in volume. The choruses of many popular songs, such as, "There's a Long, Long Trail" and "Tipperary" suit themselves admirably to a song-battle; also occasional college and traditional songs, such as, "A Spanish Cavalier" and "Solomon Levi." 3. Songs such as "Reuben and Rachel" in which the women can take one verse and the men the other.

A Stereopticon Sing. For using the stereopticon slides in a Sing, "Music for Everybody" gives the following suggestions for Leaders:

Don't ever have the machine behind the screen. It leaves the leader in the dark.

Don't stand in front of the screen and shut the picture off.

Don't forget to arrange with your slide-operator some sort of signal for changing slides, to avoid needless delay between songs.

Don't forget to instruct your operator thoroughly beforehand as to every item on your program, so that no misunderstandings and hitches will occur.

Whenever possible, have the piano on the opposite side of the screen from where you stand, and so placed that the light from the screen will reflect on the music. Otherwise, the accompanist cannot see to play and to watch the leader.

Don't ever go on the platform to begin the sing

until you have personally seen that the focus is correct, the operator ready to begin, and everything in order.

A Musical Voyage. In this idea (originated by a Community Service Song Leader) the songs used are arranged as a Voyage. The Leader asks the singers to imagine themselves about to take a trip to Europe, with the entire story of their trip told in songs:

1. At the Dock. "Goodbye, My Lover, Goodbye"
2. The Ship Starts. "Sailing, Sailing"
3. A Serenade on Deck. "My Bonnie Lies Over the Ocean"
4. Reveille on Shipboard. "Oh, How I Hate to Get Up in the Morning!"
5. Arrival in England. "Drink to Me Only with Thine Eyes"
6. A Glimpse of Scotland. "Annie Laurie"
7. In Erin's Isle. "Mother Machree"
8. In Paris. "Oh, Frenchy"
9. Thoughts of Home. "Old Folks at Home"
10. A Naval Officer's Invitation. "The Navy Will Bring Them Back"
11. Sandy Hook is Sighted. "Stars and Stripes Forever"
12. Popular Song Greets Them. "Everybody Neighbors"
13. A Neighborhood Celebration. "Auld Lang Syne"

14. Home Again. "The Star-Spangled Banner"

This conception is easily varied to fit any kind of "trip" or "story." It is also excellent for a Glee Club Community Chorus stage number.

A Melodrama Sing. (Originated by F. K. Brown for Community Service). This idea is also capable of great variation. Use any plot desired. In selecting tunes, use those which are certain to be familiar to the audience.

"Romeo and Juliet"

Cast of Characters:

Romeo: in love with Juliet
Juliet: ditto with Romeo
The Moon: who helps out
The Orchestra and the Conductor
The Audience: which is the Chorus

Act One—Scene One. Juliet's Garden.

Orchestra plays, *"Comin' Thro' the Rye,"* followed by the Chorus singing:

Romeo meets Juliet, a comin' thro' the rye,
Romeo loves Juliet, to give the tale we'll try,
Every lassie has her laddie, Juliet has hers,
And Romeo he smiled on her, when comin' thro' the rye.

Enter: Romeo, serenading Juliet, to the tune of "Sweet Adeline."

Sweet Juliet, My Juliet,
It seems an age since we last met.
In all my dreams your fair face beams,
You are the idol of my heart, sweet Juliet.

Juliet appears on balcony, sings to same tune, substituting "Sweet Romeo."

Curtain

Scene 2. Juliet's Balcony. Moon rises.

Chorus sings:

By the light of the moon,
By the light of the moon,
By the light, by the light, by the light of the moon,
If you want to hear a serenade, just come along with me,
By the light, by the light of the moon.

Enter Romeo, beneath balcony. Juliet above.

Romeo: sings "Drink to Me Only with Thine Eyes."
Juliet: sings, "How Can You Leave Me?" (Tune: How Can I Leave Thee?)
All: repeat, "By the Light of the Moon."
Juliet comes down from her balcony. A love scene.
Whereupon Romeo, Juliet, and the Chorus sing: to tune of "Farewell, My Blue Bell."

Goodbye, my Romeo, farewell to you,
One last fond look into those eyes of blue,
'Mid moonlight splendors, now we must part,
Give me one last long kiss, my own sweetheart.

TABLEAUX WITH SONGS

(See pages 55-6)

Picturesque charm can be gained by using songs illustrated by tableaux. Such ballads as these are especially good:

"Carry Me Back to Ol' Virginny." Tableau arranged after the picture by W. L. Taylor showing a girl before a fireplace, with her old "Mammy" standing beside her.

"The Perfect Day." A man or woman with white hair, in deepest reverie.

"My Little Grey Home in the West." Two tableaux of a happy family. 1. Mother and several children absorbed in a story book. 2. Father's return. The family is seen joyfully welcoming him.

"Comin' Thro' the Rye." A country lad and lass.

"Put on Your Old Grey Bonnet." A man and woman in old-fashioned clothes. Scene: in

the kitchen. Mother busy at her household tasks. Father has come in to invite her to go for a ride.

"The Seven Ages of Woman" (arranged by the "Club Worker"). (*a*) Babyhood Music: any good lullaby, such as "Sleep, Baby, Sleep." (*b*) Little Girl surrounded by toys. Mother or nurse may be with her. Music: any good child song, from, perhaps, "Small Songs for Small Singers" by W. H. Neidlinger (Schirmer.) (*c*) Girl Graduate Song: "School Days." (*d*) The Engaged Girl. Song, "Love's Old Sweet Song." (*e*) The Bride. Music: Mendelssohn's Wedding March or that from "Lohengrin." (*f*) The Young Mother. Music: "Sing Me to Sleep." (*g*) The Grandmother. Music: "Mother Machree" or "Silver Threads Among the Gold."

BALCONY SCENES

The serenade idea gives an excellent opportunity for working in many kinds of musical selections; the serenade itself being beautiful in thought and setting or humorous, as desired. A balcony may be constructed upon the stage; or if the auditorium has boxes in its seating arrangement, the person serenaded may appear in one of these, and the serenader may then sing from the stage.

"Romeo and Juliet." Romeo serenades Juliet. She also sings to him. Use tuneful love lyrics.

"Santa Claus Serenade." Santa in the balcony. His children may serenade him, using bright, lively songs such as "Jingle, Bells," as well as real Christmas carols. If a humorous number is desired, write on the program for this: "Santa's always been left in the cold. Whoever gave him anything? Let us remedy this. In this number you will see us giving him a serenade." The serenade may be made up of popular songs, or of songs belonging especially to the club or organization giving the Sing. Santa may gallantly respond by giving presents to several of the serenaders or to prominent members of the audience. Each present should be an inexpensive toy, of special significance in connection with the person to whom it is given.

"Our President." A club or other organization may serenade their President or Leader. This gives a good setting for Club songs and cheers and Club jokes, for the Leader should respond with a speech.

"Seventeen—by the Pale Moonlight." One or more lads serenade "her" house, playing mandolins or ukeleles and singing popular love songs. The girl (or girls) appear, greatly thrilled, and at

last they let down a box of fudge. "Seventeen" by Booth Tarkington contains the setting for this idea.

MOTHER GOOSE TABLEAUX

These are effective, especially for children. Little Jack Horner, The Queen of Hearts, Jack and Jill, Little Miss Muffet, Old King Cole, and other favorites may appear. Use any authentic "Mother Goose." The talking-machine records in the "Bubble Books" (Harper) may be used for musical accompaniment.

REVERIES

The much-used reverie idea (which has been variously written up) is capable of great adaptation. In it, some central character is disclosed upon the stage, lost in day-dreams. The various objects of the actor's fancy appear, and appropriate songs may be sung.

Her Reverie. A young woman dreams of her sweethearts: (1) The Little Kindergarten Boy. Song: "Good Morning, Merry Sunshine!" (2) The Barefoot Boy on Grandmother's Farm. Song: "Down by the Old Mill Stream." (3) The Grammar School Boy. Song: "School Days." (4) The Athlete in High School (a football hero). Use any local High School song. (5) The Leading

Man in College Dramatics. Song: Any well-known College song such as "Coming Back to Nassau Hall." (6) The Man She is Going to Marry. Music: Any wedding march.

His Reverie. The various episodes indicated above may be similarly used, depicting girls of all ages.

The Sailor's Reverie. A young man in sailor costume looks over the postcards he has collected all over the world. A girl of each country appears before him. The national anthem of each country may be sung with each. The American girl appears last.

EFFECTIVE FINALES

Nothing is better for the Finale of a variety program than to have the entire cast appear, waving farewell to the audience and singing a lively song. The following ideas are attractive: (1) Have the cast enter for the finale from the stage wings, up all aisles, singing as they come. (2) When the cast has gathered upon the stage, have some definite stage action, planned well. Let them swing from side to side, with the music rhythm (making sure they swing in the same direction!). Unison of movement may be easily secured if each member of the cast understands

"Counsel Retained" (By Constance D'Arcy Mackay)

As Given by The Carroll Club (Catholic)
Note the Director, at the right, absorbed in her task

© *Underwood & Underwood*

AN EFFECTIVE FINALE BY THE SPENCE SCHOOL ALUMNAE

Send the Audience Home with an Artistic Picture in Mind

that he is to sway to the right upon a certain word. This starts the number correctly. (3) The audience may be asked to join in the finale song, and a song-leader may conduct this, from the stage. This is easily accomplished if the song words appear upon the printed programs. (4) Specialty finale features are: Throwing paper streamers into the audience (See Bibliography—Dennison). Throwing candy hearts into the audience. Waving streamers and pennants of Club colors, which are kept concealed until a certain time, when the stage becomes a blaze of color. (5) Entire cast may form a specially arranged tableau, with the curtain going down upon the tableau, or the entire cast may join hands, or each may place his hands upon the shoulders of the performer in front of him and the long line may march gaily out. (6) After the finale has been sung, form a circle on stage, each performer having been assigned a partner. Have a "Grand-right-and-left" as in a "Paul Jones." Orchestra Director may blow whistle for all to one-step a few measures. Blows whistle again—all grand-right-and-left again. Curtain.

(7) For the finale song, choose a lively tune and write verses of gay rejoicing. Remember that the last number of any program is an audi-

ence's final impression. With the variety program, make that impression one of frolic.

A Finale Number. The following number has been used by a large Girls' Club, as the finale of a program in which both girls and young men appeared.

The tune is the chorus of "Hello, Frisco" (Witmark). The soloist was stationed in a balcony box, at right of stage, the spotlight being thrown on her. Various units of performers were stationed, at the outset of the number: 1. Upon the stage. 2. At back of hall, right aisle. 3. At back of hall, left aisle. The soloist appeared in the box, a telephone in hand, and sang, "Hello, Club Girls, Hello!" The girls on the stage replied, "How do you do, my dear? We only wish that you were here!" *Soloist:* "Hello, Club Girls, Hello!" *Performers* at back of hall (beginning to move up aisles): "Oh won't you join us, too? There is so much that we can do." *Stage performers:* "Don't keep us waiting, it's aggravating." *Aisle:* "Why can't you hurry? New Girl, you're so slow." *Soloist:* "I'll be with you now, I'll be with you now. Hello, what do you do?" *All on stage:* "Learn how to dance and sing, for we've arranged for everything. You know, we'll love you, too. Your voice is like music in our ear. We're glad just to hear that you are near." *Soloist:* "Club girls, I called you up to say—Hello!" The full orchestra then played and the entire cast sang all the

words. The girl in the box came down on to the stage and stood in the center of the front line of performers and the curtain went down upon a scene of rejoicing.

If performers are to come up the aisles for the finale, some arrangement must be made by which they can ascend to the stage: portable steps may be placed in desired positions, or a runway may be built. If both are impossible, the various groups of performers may enter at stated times upon the stage, from different wings.

CHAPTER VI

THE MINSTREL SHOW IDEA

WHAT IT IS—ITS ADVANTAGES—FACTORS IN ITS SUCCESS—USED AS A SINGLE NUMBER—USED AS AN EVENING'S PROGRAM—REHEARSALS—EFFECTIVE IDEAS FOR TWENTY-TWO KINDS.

The Idea Itself. It is not the purpose of this chapter to consider the "blackface" Minstrel, but rather to show how the Minstrel Show idea can be adapted to a wide variety of possibilities for Girls' Clubs as well as for Boys' Clubs and mixed Groups. We are all familiar with the Minstrel Show idea: the chorus who remain on the stage during the entire program; the Middleman who sits in the middle, runs off the program, and acts as buffer for the jokes; the Endmen who appear in special costumes and are the "funny men" of the evening.

Advantages of the Idea. The Minstrel idea is deservedly popular for several reasons. The chorus may include any and every member of an

organization, regardless of whether they possess any special talent. Many shrink from public appearance in any solo capacity, but they will enjoy being in the chorus of a minstrel show, laughing at the jokes and singing.

The presence of the Endmen and the Middleman offers an opportunity for informal fun-making, scattered here and there throughout the evening, fun which, in another type of program, must be concentrated in one or two numbers.

The stunts and special numbers, acted as they are against the background of the chorus, stand out a little less clearly than if the performers were the only ones upon the stage. Any amateur discrepancies are accordingly less evident.

ELEMENTS OF SUCCESSFUL PRODUCTION

The following are important elements in a successful Minstrel Show.

A Good Middleman who takes everything and everyone seriously, magnifying his own importance, announcing all numbers with great gusto and dramatic effect; not always quick to see the point of a joke; who feels that he must maintain order and who is upset at any Chorus disturbances—which, of course, do occur.

With a clever Middleman, the program need

have no obvious hitches nor awkward waits. He may hold in his hand a long and impressive roll of paper. Upon this paper is written the entire program. If any member forgets his cue, the Middleman may say, reprovingly, "I say, Miss Y., are you asleep? I thought you promised to sing us a song." Or, "Tell us that joke of yours, Mr. M., about the school-boy," etc.

Endmen who can be spontaneously funny and can tell good jokes effectively. Individualize these Endmen. Great rivalry may exist between them. Each thinks highly of his own jokes, nothing of any others. This rivalry in jokes may also extend to reciting limericks or tongue-twisters; to singing songs; to executing stunts.

A Chorus who are on the alert throughout and who can sing well together. Individualize various chorus members. One may lisp. One may stutter. One may be sleepy. One may be mournful and in constant need of being comforted. One may be very slow in seeing the point of jokes and may titter loudly after everyone else has stopped laughing, etc.

Jokes. Pay especial attention to jokes. Hold to a high standard concerning them. There are many good jokes that do not border upon the

vulgar. They may be found in joke sections of our best magazines. If local hits are made (and it is possible for these to be very enjoyable) exercise great care that they be free from malice. Harmless and amusing "personality" jokes may be made to center about a play on words or a pun. As, "Mr. Brown went to New York the other day, and when he got in the Subway, he was just like our Ball Team." "How was that?" "Oh, all balled up."

Tell all jokes with dramatic effect. Use much cross-questioning. In most cases, avoid simply a question and direct answer. For example, in the above joke: *Endman* starts to laugh heartily. *Middleman*: I say, Mr. Smith, what's so funny? *Endman:* Mr. Brown went to New York the other day. *M.:* That's not funny. I didn't even smile. *E.:* I know that's not funny. What's funny is what happened when he got there, etc.

Variety and Contrast. These principles apply to the Minstrel Show program as well as to others. (See page 5.) All types of entertainment numbers may be used, with special performers coming from among the chorus, the endmen, or entering on cue from the wings.

Two Uses for the Minstrel Show Idea. This

idea may be used in two ways. 1. As the basis for the construction of a single number. 2. As the basis of an entire evening's entertainment.

1. *As a single number.* The elements are the same: Middleman, Endmen, Chorus (as small or as large as desired). Action, dialogue songs, stunts are abbreviated. Such a number may be run off as follows. Example: "A Camp Interlude"—Middleman: Camp Leader: Endmen: The Athletic Camper, the Sleepy Camper. Chorus of Campers. Enter: the entire group, singing a Camp Song. They march to line across stage front, or to semi-circle. (Seats may or may not be used, as desired.) Middleman makes announcements; Endmen indulge in a few Camp Jokes; a Camp Stunt is given; Camp songs and cheers; exit to marching song.

In planning such a number, simply keep in mind the elements of the minstrel show idea and construct it to suit any special situation.

2. *The Minstrel Show Evening.* When the Minstrel Show idea is used as the basis of an entire evening's performance, the presentation is more elaborate. A special seating arrangement may be placed upon the stage. The chorus will appear to advantage on "bleachers," of as many rows as are needed. The Middleman may occupy a special

elevated seat. The Chorus costumes may all be alike; or all those to the Middleman's right may be of one kind, all those to his left of another design; or all those sitting on the front row may be similar, those in the next row like each other but different from those in the front row, etc.

Since the chorus remain upon the stage continuously, arrange song numbers at intervals throughout the program during which they may stand. This gives movement upon the stage and helps in keeping the chorus alert.

Rehearsals. As in the variety program (see pages 218-19), for the first few weeks the various units may rehearse separately; the chorus may rehearse their songs; the Middleman and the Endmen, their lines; the specialty numbers their acts. When these various units have reached a fair degree of perfection, the whole may be put together. Thus the difficulty of too many large rehearsals is eliminated. Care should be exercised, however, that a sufficient number of complete rehearsals are scheduled, just preceding the final performance.

EFFECTIVE IDEAS

The following ideas may be used for the basis of single numbers or minstrel shows of an evening's duration.

Newspaper Minstrels. The Latest! Extra! Chorus costume made from newspaper, with paper hats. Middleman: Editor, in shell-rimmed eyeglasses. A much harassed person. Endmen: Carefully selected characters from popular cartoons as: Powerful Katrinka, Song Leader (see page 17). Mrs. Prewin, a Boarding-house Keeper, who has many excellent (!) household hints, as, "To make pie-plant pie, plant pie-plant." She also has many tales of her trials. The Katzenjammer Kids who are down-at-the-heels because their mother is on a strike for the eight-hour day. (See page 50.) Percy and Ferdie, who try to impress, etc. The Editor may read the program from a newspaper. Fit all numbers into the newspaper idea. (See page 138.)

Summer (Girl) Minstrels. Chorus Costumes: Summer dresses, pretty hats, parasols for the girls. Summer garb for young men if they appear. Middleman: Chaperone or Miss Center of Attraction or Hotel Clerk. Endmen: The Giggling Girl; the Life-Saver; the Only Man; the Croquet Champion; Miss Swat-the-Fly (see page 18). Use summer jokes, summer features, summer serenades.

Baseball Minstrels. Play Ball! Chorus Costumes: Baseball costumes. Or men in baseball

suits and girls as "rooters" in street clothes. Or the chorus may represent a baseball crowd, with many types of people present, young and old. Don't forget the emotional young girl who is just CRAZY over baseball and who asks foolish questions, to the great annoyance of her escort; the boy with his Dad; Grandmother and Grandfather from the country; the dignified Professor who forgets his dignity, etc. Middleman: The Umpire. Endmen: Famous stars or local champions (call one the Sultan of Swat); the Candy and Ginger Ale boy; the Old Fan, who knows all the Batting Averages since the first bat hit a ball; the Newspaper Reporter.

Work in good baseball jokes. Announce all numbers with baseball terms as: A Stunt—a "Grandstand Play"; a Monologue—a "Single"; a dialogue—a "Two-Bagger"; a Fancy Dance—a "Hit," etc. Feature the baseball player's well known superstition and belief in the "jinx." Endmen who are superstitious may object to the trimming on a certain lady's hat, to the seating arrangement, necessitating a shift, etc. Introduce a fake or expert juggling act. Have candy boy sing lollypop song (page 52). Use Baseball Pantomime (page 68).

Athletic Minstrels. The baseball idea may

be adapted to any sport, locally popular, as "Tantalizing Tennis Minstrels," or "Country Club Minstrels": Chorus in sport clothes.

Sportlight Minstrels: Echoes of the Olympic Meet. An Athletic Carnival. Athletes and "Rooters," Trainers and "Fans" of all kinds may be included in this: baseball, basketball, football, hockey, tennis, croquet, bicycle riders, etc. Middleman: Director of the Carnival, who runs off the events with a whistle and megaphone. Start Minstrel with a review of all athletes before Director's Stand. Use constant surprises such as entrance of bicycle riders on bicycles up aisles; skaters on roller skates, etc. Have Middleman or Special Coaches exhibit athletes with eloquent descriptions of their training methods, diet, and prowess. "You see before you the man who holds the world's championship in the standing broad grin. His name is known from pole to pole—fish-pole to barber pole—etc." Have great rivalry between athletes, arguments over prowess, etc.

Good athletic take-offs, adapted to stage use are to be found in Edna Geister's "Ice Breakers" and William Chenery's "Entertaining Amusements for Everyone."

Merry Middy Minstrels. Sailor Lads and Lasses. Chorus: in Sailor Costume. Middleman:

King Neptune, or Captain of the good ship "The Walloping Windowblind." Endmen: the Old Salt, the Cook, the "star" passengers, who may be a motion-picture actress, an Englishman with his monocle who has spent two weeks in America and knows all about us, etc.

Use sea atmosphere in all possible numbers: a monologue may be entitled, "What are the wild waves saying? Sounds fishy to me"—a vocal solo: "Echoes of the Lorelei"—a Dance of the Mermaids in soft blue and green costumes. This dance is very effective if the girls selected have red hair. "Shark and Co., Inc." (giving any dramatic burlesque) appear after a long and successful run in Neptune's Deep-Sea Theater. Entire Company sing their "Aqua Mater." There may be specialty choruses of Star Fish, Deep-Sea Monsters, etc. (see page 19). Sell Salt Water Taffy if obtainable.

Hallowe'en Minstrels. Chorus: in similar costumes of orange and black. Or they may be in all sorts of fantastic costumes, typical of Hallowe'en. Middleman: Mr. (or Mrs.) Jack-o'-Lantern, familiarly known as Jack. Either of the following is effective for entrance: 1. Each performer covers costume with sheet and enters, carrying a lighted Jack-o'-Lantern (see page 82). When

lights go up, the "ghosts" throw back sheets and other costumes are revealed. 2. Have a lively Hallowe'en parade up the aisle and on to stage.

In ways such as these a Minstrel Show may be given at any time of the year, with appropriate costumes and with timely special numbers. The following are suggestive of the great variety of possible Minstrels.

1. *Christmas Belle Minstrels.* Holly costumes of red and green. Middleman: Santa Claus or King Winter. 2. *St. Patrick Minstrels.* Costumes of green. Use Irish songs, jokes, and dances. 3. *Uncle Sam's Singing Army.* For patriotic occasions. Middleman: Mr. (or Mrs.) Uncle Sam. 4. *Colonial Minstrels.* Use old-fashioned costumes. 5. *Camp and Scamp Minstrels.* Wear Camp clothes. (See page 122.) 6. *College Minstrels.* Feature college colors, songs, stunts, cheers. A social dancing number may be "The Junior Promenade"; a "wail" of a song—"The Exam Time Blues" (see page 92). 7. *School Day Minstrels* (see Stunt, page 54). 8. *Black and White Minstrels.* Feature black and white in the costuming. Clown costumes are excellent. End-men may be in "checkerboards," others in striped effects. 9. *Advertising Minstrels.* Chorus of housewives and well-known advertisements. End-

men may be: the Campbell Kids, Gold Dust Twins, Wriggly Spearmint, etc. 10. *Flower Market Minstrels.* Feature pretty dresses, hats, flower baskets. Or each may be dressed to represent a certain flower. 11. *Popular Garden Pets.* Each represents a vegetable. Or chorus in green represents grass and foliage. Endmen represent vegetables. 12. *Clown Minstrels.* Pierrot costumes. 13. *Rural Minstrels.* Farmer and farmerette costumes. 14. *Popularity Minstrels.* Evening dress. 15. *Hard Times Minstrels.* Ragtag costumes.

CHAPTER VII

SINGLE IDEAS THAT UNIFY A PROGRAM

TO UNITE THE ENTIRE PROGRAM WITH ONE IDEA—AN OUTING AT AN AMUSEMENT PARK—AN INDOOR BLOCK PARTY—A COUNTY FAIR—A "POP" CONCERT—THE NEWSPAPER IDEA—A FEAST OF FUN AND FROLIC—BOOKING FOR VAUDEVILLE—A BABY SHOW—PICTURESQUE IDEAS—ANNOUNCING THE PROGRAM—CONNECTING THE PROGRAM WITH AN INFORMAL PLOT.

The Principle. It is often possible to closely unite all numbers of a program through the use of some larger idea; of which each number is but a contributing part. The well-known "Circus" is an excellent illustration of this principle. Each number is part of the circus. All are united by the ring-master's speeches, or the circus parade, in fact, by the whole circus idea. When searching for ideas that can thus unify a program, it is necessary to select those that are flexible, for into this larger program idea all kinds of numbers

must be worked. Such a program acquires an added completeness if the ushers' costumes and the style of the printed programs can be made to follow the general scheme. The plans outlined in the following pages have been successfully used many times and readily lend themselves to programs of the variety type.

A SUMMER RESORT EVENING

An Outing at Coney Island. The Atlantic City Board Walk. Dreamland and Screamland. Hitland and Skitland. In a number with any of these titles, the entire program represents a trip to an amusement park. A play on the name of any locally popular amusement park may be used in the title of the program.

The atmosphere of an Amusement Park should be created in every possible way. As soon as the audience enter the building, they should be met by guards (ticket-takers) in fantastic costume who urge all to "step lively." On all sides may be large posters (of cardboard or wrapping paper). These announce the Evening's Thrillers.

"Going Up!—Big Balloon Ascension promptly at 9:22. Not One Balloon—but Twenty-five!!" (See Balloon Dance or Chorus, page 68.)

"Charley Chaplin is Eclipsed!! Hear Mr. Smith in his World-Renowned Act: Sixty Long Laughs a Minute. Your money back if you do not laugh!" (Any humorous act or monologue.)

"Marvelous! Mystifying!! Enigmatical!!! Incomprehensible!!!! Done before your eyes. $1,000 reward (given *Free*) to the person who can tell how it is done." (See magician trick, page 30.)

"The Bold, Bad Bandits, or, Love Will Win. Do not fail to see the Kidnapping Act! Watch the Plot unfold, unravel, and unwind. Witness the Muscular Prowess of a Hero urged on by Love! An exclusive Appearance before an exclusive Audience!!" (Any melodrama—see page 45.)

The way in which the entire evening's fun is to be carried out depends largely upon the geography of the building where it is held. A long hall, a number of smaller rooms, or a gymnasium may be available for side-shows and "concessions" (fair booths). These will supplement the principal program, which may be held at a stated time in a separate auditorium, or in the larger space of the gymnasium.

However, the side-shows and booths are not essential to the Amusement Park or Outing idea.

The latter may be introduced into the program that is given only on an auditorium stage. In this plan, the audience go directly from the entrance to their seats in the hall. At the door of the hall, a small platform may be erected, upon which a "Barker" heralds the attractions of the various numbers. A number of the performers themselves may also appear with him. The Y. W. C. A. booklet, "The Circus" refers to this feature as a "Bally-Hoo." This publication says: "Some such statement as the following, colored and emphasized by the rasping, good-natured voice of the barker, makes the thing seem quite professional. 'Ladies and gentlemen, right this way, right this way! Behold the world's most famous acrobats and clowns, the cleverest creations in Christendom, world-famed for their hair-pin turns in mid-air. Right this way, ladies and gentlemen! Behold the wonder of wonders!—Only fifty cents to see them all—worth a dollar!" Boys thoroughly enjoy this "Bally-hoo" stunt.

Ushers. The ushers in the hall may be dressed in clown costume. Also, a simple costume for girl ushers can be achieved by using fancy crêpe-paper collars over their own white dresses, with fancy, pointed hats.

Printed Programs. An appropriate kind of

printed program is that modelled after circus handbills—inexpensive white paper, printed in red. "Headlines" of various sizes, and colorful descriptions similar to those on the posters, carry out the general idea. If possible, space upon these programs may be given over to paid advertisements of local firms. A clever idea here is to write even the paid advertisements in an appropriate style, calling the attention of the audience to the real "amusement" value which the various advertised commodities possess.

The Program Itself. Each number of this program is supposed to represent an Amusement Park attraction. Before the entrance of each number, therefore, a "barker" may appear on the stage and tell in grandiloquent style of the marvelous wonders and past history of the performers.

One large Club added a realistic touch to the running off of such an "Amusement Park" program by introducing "Spectators." Before the first number, "Mother" and "Father" appeared on the stage in front of the curtain. They called their children—a son and a daughter, who came running up the aisle to them. A trip to Coney Island was then proposed. "Oh, goody! goody!" Off they all went (exit—stage left). Each sub-

sequent program number represented what they were seeing at Coney Island. At various places during the program, they re-appeared—sometimes on the stage itself; sometimes in front of the curtain, where the "barker" joked with them; once coming up the center aisle of the auditorium. At each re-appearance, they were absorbed in some typical Amusement Park occupation, such as eating hot-dogs, blowing whistles, or carrying prizes, won in the shooting gallery. "Father" won a big, woolly dog, ("too good to throw away," etc.). They also became more and more weary, more and more cross, as the evening progressed. Mother acquired a limp, etc. At the close of the program, they appeared and decided to return home. Whereupon, all the performers entered and gave them a merry send-off (the finale).

This "Spectators" idea adds humor to the program and is capable of great variation. The spectators may be a young man and his "girl"; a party of young people; some country folk, with their sophisticated city cousin, etc. One Club, called the Looking Forward Club, called one of these spectators "Miss L. F. C." Her escort took the identity of the local athletic association, "Mr. Millrose." This added a touch of local color to the announced title of the entertainment, "Miss

L. F. C.'s Summer Outing at Coney Island. (Accompanied by the handsome Mr. Millrose.)" The Spectators may make some entrances up the aisles, if desired. Care should be exercised, however, that they do not appear too frequently.

Use the amusement park idea in the titles of the various numbers, as, for instance, a minstrel show number (see page 118) may be "Our Merry-go-round of Minstrels. They never stop. One thing right after another"; "Seen from our Scenic Railway"—any number with lantern slides (see page 171); "A Trip to the North Pole"—a dance, or chorus, in white costumes, giving a winter effect; "A Ferris Wheel" — fancy march. "Straight from the Jungle and Forests Dark"—performing animals, etc.

During a program intermission, candy, popcorn, ice-cream cones and "hot-dogs" may be sold by venders who go about the auditorium. Those who sell may be dressed alike, in bright costumes of red and yellow; the ushers may act as the salesmen; or the venders may be highly individualized —an old Italian woman with a basket of popcorn balls; a brisk, eloquent young man with the cones; a colored gentleman in tall silk hat and Prince Albert coat, who sells peanuts—"Here's where

you get your double-jointed peanuts. Five cents a bag, including the bag!''

THE CIRCUS

As effective and practicable as the Amusement Park idea is the Circus.* It is quite possible to adapt the Circus idea to a stage program, with the Circus parade up the aisle, the ring-master upon the stage; and the performers entering in turn from the wings. Here, again, side-shows in the hall or small rooms may or may not be given. The following performers are well-known circus features for the parade and the numbers: policeman; a ''motor cop'' on a tricycle; a band; ring-master; Italian organ-grinder and monkey; clowns; trained bears, elephants, etc.; acrobats, including a Dizzy Daring Baby Acrobat; Indians; Wild Westerners; Buffalo Bill and Co.; Ben-Hur Chariot racers (with toy express wagons, or wheel-barrows or Kiddy-Kars); a Wild Man; a Fat Lady; a Living Skeleton; a Snake Charmer; Siamese Twins. ''P. T. Barnum'' (himself) may be the Ringmaster.

*The Circus program, given in a gymnasium or other large room cleared of seats, with the audience sitting upon bleachers, has been thoroughly described in the Y. W. C. A. ''Circus.''

In the program, the clowns may have a stunt or grotesque dance: the acrobats may be a gymnasium group who do really excellent tumbling and apparatus work; Buffalo Bill and the Indians may render a melodrama in which a stage coach is surrounded by Indians, but Buffalo Bill rescues the beautiful heroine; the trained animals may show almost-human intelligence: bears may dance, elephants may tell time and reveal by nods of the head the ages of various members of the audience, cats may jump through hoops, monkeys in a cage may exhibit amusing antics.

In regard to the animal numbers, Helen Durham says, in "The Circus," "A great deal of practicing and care is required for this animal event. Skill and originality must be used in making the costumes of the 'animals' so that they look like the regular thing, yet wearable for one or for two persons as required by the nature of the animal. It is usually much more simple and satisfactory to hire from a costumer.—Ample air space must be allowed in the costume."

Putting Out a Fire. This popular Circus number should not be forgotten. Feature a Fire Department, arriving in great turmoil. The fire may be produced by 'electric' sparklers (Fourth of July material) or red fire. Have the fire where

it must be reached by a ladder. Use atomizers to put it out. The great exertions of the Firemen with the atomizers is very funny. With a feature of this type, be sure the audience understands that it is a "fake." Do not make it too realistic by crying "fire" in such a way that some may think it real.

AN INDOOR BLOCK PARTY AND A COUNTY FAIR

These are two variations of the same idea. The County Fair is usually chosen when booths are erected for the sale of all kinds of articles; when special exhibits are desired (see page 186), as well as side-shows and a special program. In the main program, the County Fair idea may predominate in the titles and character of the number: a "Farmerette" Drill, or Minstrels (pages 37, 72, 125); any skit or play may be given by the "Farmers' Footlight Favorites. Rail specialists, en route to Broadway (date of arrival unknown), a "talky-talk" number may be given by Si and Samanthy, etc. The ushers may be "farmerettes." The programs may be similar to those suggested for the Circus. If desired, the audience may come in farm dress, thus giving to the entire party an appropriate atmosphere. Include contests such as climbing greased poles, or

eating lemon pies with contestants' hands tied behind their backs.

One of the chief features of an Indoor Block Party is the dancing for all comers. Plenty of room for this, together with a good band or orchestra, will assure the success of this part of the occasion. With this dancing may be combined the selling of refreshments in booths or by venders; exhibits; and a simple or an elaborate special program. Let gay colors predominate. Decorate with banners and ribbons of all kinds. Ask the guests to come in clothes of the brightest possible colors. Sell gay balloons, whistles, etc.

It is not necessary to have a stage for the program. The various numbers may be given in the center of the dance hall, during short intermissions occurring at stated intervals throughout the evening. A clown (or clowns) with a megaphone can clear the floor and announce the special attractions. For short numbers, it is not even necessary for the audience to be seated.

CABARET CONCERT IDEA

A Café Chantant, "Pop" Concert, Club Cabaret. Such evenings are patterned after evenings in a French Café. The room or hall should have

a stage, at one end or at one side. Small tables are placed in the hall; as the audience arrive they are given seats at these. French waitresses, in chic black dresses and saucy little white aprons and caps, take orders for refreshments (an excellent way of raising money). Upon each table may be a fancy menu card (in French, if desired). This menu may be printed upon the back of the program. Plain, non-folding fans are effective for this purpose, with the program and the menu on the two sides respectively.

Fortune-tellers may wander about, reading palms. Long-haired "poets" may honor various tables with their presence. Girls in Italian or Spanish costume may carry trays on which candies and fancy articles are for sale. A clown may carry a huge, mysterious "grab-bag," or a fisherman may have a net filled with packages—a "Walking Fish-Pond." Those paying for the privilege may "fish" with a pole, line, and hook for desired packages.

The program of the evening is given upon the stage. It may be continuous, or the various numbers may be scheduled with short intervals between. These give the guests an opportunity to move from table to table. "Sit down at our table for a while and have some ice cream"—such

invitations will be frequently extended during such an evening. In the intervals, various prominent people may be "paged" and messages to them read aloud from the stage. This gives an opportunity for locally significant humor.

Some of the performers may, after rendering their numbers upon the stage, come down and wander or dance in and out among the tables scattering little souvenirs, etc.

This idea lends itself to many kinds of decorating effects as well as to many an artistic arrangement of the tables. It is also well adapted for use in a Garden Party or other outdoor Festival. A small platform is easily erected in the center of the garden or yard upon which the numbers are given. For an evening Japanese Tea-Garden Party, automobile searchlights, thrown upon this platform, give sufficient light for the rendering of the program.

THE NEWSPAPER IDEA

In this plan for unifying the evening, each number on the program represents a department or feature of a newspaper, preferably a popular local paper, whose Departments are well known to all in the audience. The printed programs may be miniature newspapers, with the various num-

bers described in true newspaper style. All kinds of advertisements may appear. "Newsboys" at the door of the Hall call "Extra" and distribute these programs from newspaper bags. The ushers may be girls who wear white dresses with caps and large collars made from newspapers. Paper fringe and tassels are easily made and are very effective as trimming. The ushers may also carry wands—long, thin rolls of newspaper with paper tassels at one end. For the captions upon the program, use a local paper.

The Range of Possibilities. The following are suggestive of the way in which various numbers may fit into this conception.

"Musical Notes": Orchestra Prelude. Any special musical selection.

"Editorial": "Do a good deed daily" (page 78). Any special message from the Club President or a speech from the Mayor (or other locally prominent person) may be the Editorial.

"Extra! News!!": A meeting of a "Convention" of any kind, worked out in minstrel show style (chapter VI).

"Society Notes": A Dancing Exhibition (fancy or social dancing), a man-and-girl song number.

"The Pictorial Supplement." "The picture tells the story. Pictures taken by our official photographer. Special to this paper. Characteristic attitudes of Club enthusiasts." Lantern slide number (pages 171-173) or tableaux.

"Advice to the Lovelorn": A popular song number; a feature number such as "Cupid's Little Dart" (page 72) or a "talky-talk" number.

"Weather Forecast": "Bright and Fair": a summer-girl number (page 66). "Unsettled": "My girl in all kinds of weather" (page 82). "Colder" (page 82). See also "Dance of the Seasons" (page 247).

"The Funny Page": Any Stunt or Melodrama.

"Of Interest to Women": "Moods of the Mode" (page 81).

"The Colyumist": See page 20.

"Advertisements": Tableaux of well-known advertisements.

"Finale": "The Editor's Dream" or "Making up the Paper." All the various "sections" of the paper appear and join in the Chorus together. The throwing of paper streamers and confetti out into the audience is very appropriate.

Any local editor, reporter, or department writer will quickly grasp the significance of this idea and

may be called upon to coöperate in writing up the program as well as in giving valuable suggestions.

OTHER UNIFYING IDEAS

"A Feast of Fun and Frolic. Prepared and Served by the Community Club, Miss Smith, Chef." In this idea, the program as a whole represents a menu, each number being a course on that menu. The ushers may be dressed as waitresses and waiters, with a magnificent Head Waiter in charge. The printed program may be printed in the best restaurant style. The following are suggestive for the various numbers:

1. First Course: An Appetizer—Any number full of action.
2. Second Course: "In the Soup"—A Stunt.
3. Third Course: From the Depths of the Sea—Mermaid Dance (see page 123).
4. Fourth Course: A Meet—Athletic exhibition.
5. Fifth Course: Caper Sauce (It goes with the Meet!) A song and dance number.
6. An Entrée: A Talky-Talk number—Monologue.
7. Sixth Course: Salad. A drill or dance in green costumes.
8. Seventh Course: Dessert (usually cold) See Ice-Cream Cone Number, page 79.
9. Finale: The Dinner Guest's Dream. All the courses appear and frolic.

"Booking for Vaudeville" has long been used and variously written up. The scene is in the Booking Office of a Vaudeville Circuit. The various performers appear and apply for work. The manager and the performers should be individualized; the artistic temper (*ament*) may be featured; all types of number may be used. Edna Geister in "Ice Breakers" has suggested this type of program as "Booking for the Chautauqua Circuit." It has also been described by dramatic publishers.

Amateur Night. "Every performer will be given every opportunity to show his own unique talents. Come one. Come all. Handsome prizes will be awarded." This program is modelled upon "Amateur Night" in vaudeville shows. The "Manager" appears upon the stage and announces the rules and regulations governing the performers: Each is to be allowed a certain amount of time; no prompting is permitted; no mistakes will be tolerated. The performers may be scattered throughout the audience, rising upon definite cues and coming forward. Much amusement may be aroused if various members of the audience have been coached to volubly express great enthusiasm or disdain for certain of the numbers. This may even end in an altercation, whereupon a Policeman or the Head Usher de-

"WOHELO"

Pavlowa Lights the Camp Fire Girls' Candles of Work, Health, and Love

STORIES ROUND THE CAMP FIRE

A Boy Scout Jamboree Episode

scends upon the disturbers and muffles them with large black silk handkerchiefs!

This general idea is excellent for a Stunt Party. If prizes are to be awarded, the Jury should sit in state either upon the stage or near it.

A Baby Show. All numbers presented as on a children's program. Audience may come dressed as children, babies, parents, and nursemaids. Children's games may follow the program. Whenever the audience come dressed in special costume, be sure to introduce a "Dress Parade" when the entire company parade across the stage. This gives all a special opportunity to see clever costumes, which otherwise might be "lost in the crowd."

Picturesque and Suggestive Conceptions. *Mardi Gras:* In Latin countries, as well as in New Orleans, a street carnival held the day before Lent opens. *Fête Champêtre:* an outdoor festival combining picnic and fair features. *Kermess:* a European outdoor festival characterized by feasting, dancing, and general merriment. *Jamboree* (a favorite Boy Scout term): an evening of fun-making. *Gymkhana:* a celebration of sports and games. *Barbecue:* a Mexican festival, usually in the open-air. *Durbar:* a regal Fête of India, in honor of a native prince. *Street Fair. Spring Festival. Society Circus. Masquerade Stunt Party.*

ANNOUNCING THE PROGRAM

A definite plan for announcing each number gives unity to the whole. Where no special idea unites the program, the changing of cards on an easel at the side of the stage is commonly used (as in the professional vaudeville theater).

A variation of this idea is to use two small pages of the same height, dressed in some special costume, carrying cards upon which are printed the title of the numbers. When a number is ready for entrance, pages walk from either side of stage, back; meet center stage, back; walk to stage front; turn toward either side and exit. This announces the number to the audience and is also a cue to the orchestra director that the number is ready for entrance.

Even without the general idea of a "Circus" or similar plan, it is possible to have an "Announcer" who is, in effect, a "Barker." Before each number, he appears upon the stage and eloquently announces what is about to appear. Much can be made of this rôle.

CONNECTING THE PROGRAM WITH AN INFORMAL PLOT

The step is short from a well-arranged, unified variety program to the one in which the various numbers are connected by an informal plot, as in

musical comedies. One large Club, whose members were employed in a store, presented such a program, late in November, with the title, "Do Your Shopping Early" or "A Shopper's Dream." The Shopper (a woman) was the principal character. The plot was simple. In an effort to do her Christmas shopping early, she stayed in the store too long and got locked in.

The printed program announced the scene as the Store waiting room; the time as that very evening. A "Prologue" spoke the following:

This is the store, where all the day
You buy your goods and then you pay.
Yet far from here you go at night
And leave the store—which is quite right.
But here, at night, within the store
Strange things occur behind closed door,
Strange spirits roam at will around
And magic revels then abound.
Perhaps you've heard of it before—
Perhaps you know all this and more.
And yet to-night we'll show to you
The wonders that these elves can do.
We hope you'll laugh when laughter's meant
Or else be grave with stern intent.
We hope you'll have a pleasant time
And say our play is simply fine.

The curtain rose upon the shopper, weary and despairing because she could find no one to let her

out. Sitting down for a moment's rest in a comfortable chair, she fell asleep. "Courtesy" (a leading character) appeared to her and offered to bring to life all the things on her entire shopping list as she had planned it. The various specialty numbers of this act were: 1. A dance of the Night Hours (as the Shopper fell asleep). Costumes of black sprinkled with stars. 2. The articles desired: Christmas ties for the men of the family (a wail. See page 94); kitchen aprons for the girls and women on the list (see page 84); two books for the children (Elsie and Little Rollo—see page 57). The Shopper was horrified by her poor selection. She knew that no one would care for those presents! "Courtesy" then offered to help her with suggestions, whereupon a Hat and Gown chorus entered and the Shopper was given her choice of the season's styles! This was the first step in the cheering-up process.

Act II represented the new shopping list, as planned by "Courtesy." The special features were: 1. The son's present: gymnasium apparatus, exhibited by a gymnasium class. 2. Beautiful pictures for grandmother—tableaux. 3. For the daughter; a toilet set "come to life"—a powder puff, etc.; for the other daughter, boxes of candy (see "Happiness in Every Box," page 84).

4. A novelty musical number: Christmas Holly and Ribbon dance (holly and ribbon costumes) representing the Christmas decorations so necessary to all pretty packages.

The spoken parts in this informal play were the Shopper, Courtesy, the Spirit of Christmas, the Manager, the Night Watchman.

This idea of a "dream" is one that has been universally used, as especially adapted to evolving an informal plot about many kinds of numbers.

A Vassar College variety program was once unified by the following plot, capable of great variation. "Aqua Mater or the New V Sea" was the title of the entertainment. The scene was announced as "The Bottom of the Sea"; the time, "The Present." The plot disclosed the adventures of a Vassar Junior, who had strayed into Neptune's Garden. A curtain of green mosquito netting across the front of the stage gave a "sea" effect. The Junior, upon learning that they had *schools* of fish, but no *colleges,* at once started to organize a college. Dances and stunts were introduced in the following connections: The organizing of athletics (with fish balls); a drill; dramatics; humorous recitations; a Junior Prom; dance of the Mermaids; a Faculty "Sharks" chorus; a chorus of Prominent Students: "Star Fish"

(take-offs), etc. Many jokes of local college significance were introduced in the lines of this informal play.

Necessary steps. Necessary steps in the construction of such informal plots are: a consideration of the various types of numbers which the program is to include; a plot conception into which these numbers may be introduced in a fairly plausible manner; an arrangement of the plot in which the necessary elements of variety, contrast and climax occur.

As with all original and creative work, there is here no stated manner of procedure. The plot, once conceived, may lead to ideas for special numbers not thought of before; the numbers desired may suggest a certain development of the plot. Time and thought put upon this phase of program planning will often reveal unexpected possibilities.

CHAPTER VIII

FEATURING ORGANIZATION ACTIVITIES: IN PLAYS, SYMBOLIC NUMBERS, DEMONSTRATIONS, LANTERN SLIDE NUMBERS

METHODS OF PRESENTATION—MAKING THE POINT CLEAR—SHORT PLAYS—WRITING ORIGINAL PLAYS—IDEAS FOR PLOTS—SYMBOLIC NUMBERS FROM GIRL RESERVES, CAMP FIRE, WOODCRAFT LEAGUE—BOY SCOUT DEMONSTRATIONS—LANTERN SLIDE NUMBERS—MONOLOGUES—DIALOGUES—PRESENTATION OF GIFTS.

Activities. Most organizations in giving entertainments have two purposes: they wish to amuse and delight their friends, and to give those friends an adequate idea of the extent and real significance of all organization activities. Songs, drills, dances, and the like readily adapt themselves to stage presentation. But what of millinery and cooking classes, of hikes, of camping, of Day Nursery work? In most instances, it would not be in accord with the spirit of the evening merely to read a report of these activities.

Some other way must be found. And so the problem, simply stated, is this: to give these activities a place in the program, presenting them in an interesting way, compelling attention.

Methods of Presentation. Organization activities may be presented in many ways: in short plays, tableaux, pantomime, lantern slide numbers, stunts, exhibits, and songs. Just which method will be most forceful in each situation depends upon the nature of the activities and the other numbers to be given upon the program.

Make the Point Clear. Whatever the special nature of the number, make its point clear. Concerning this "The A B C of Exhibit Planning" (Russell Sage Foundation) says: "In exhibitions whose subject is recreation or education many activities may be demonstrated by groups of children, such as woodwork, cooking, or table-setting; home occupations for little children and evening home games for the family; setting up camp and first-aid demonstrations by Boy Scouts or Camp Fire Girls—all these and many others make attractive and *sometimes* useful exhibits. The word 'sometimes' is employed because their teaching value depends on the extent to which their significance is brought out *by good interpretation.*"

SHORT PLAYS

Play-writing Contests. There is, perhaps, no more valuable means of presenting organization activities than short plays. This value is increased if the organization members themselves write the play. This plan has been very successfully carried out by the Child Health Organization of America. In 1920 a contest in play-writing and producing was held in the public schools of Manhattan, N. Y. C., as part of a "Milk and Child-Health Campaign."* The school children and the teachers wrote the plays that were given. As a preliminary, the following suggestions were sent out to the teachers in the Public Schools:

Forms of Presentation

Milk facts may be presented in any of the following forms:

Talks by children
Songs
Rhymes
Informal plays
Drills
Posters

To provide the teachers with a scientific basis on which to build the plays, a leaflet was also

*The plays and exercises resulting from this contest have been published by the Child Health Organization of America.

generally circulated, entitled, "A Message to Boys and Girls. Milk, the Master Carpenter." The pupils and the teachers in the various schools then wrote the little plays. In each school, the best was selected for presentation at the final contest.

The following summarizes one of these plays, "The Wizardry of Milk," by Rae Abraham, performed by a group whose average age was seven years.

> The properties were a huge cardboard milk bottle in the center of the stage. The Wizard of Milk entered and said, "I am the Wizard of Milk and I am going to show you something wonderful. When I clap my hands, watch the Milk Bottle!" Then, from each side of the bottle, came bounding out acrobats, who did clever stunts; girls who sang songs; dancers who danced. Of each group, the Wizard asked, "Aren't you tired?" "Oh, no." "Why?" "Because we drink a quart of milk each day!"
>
> Next, the Wizard said, "Now I am going to show you what you can be when you are big, if you drink at least a pint of milk a day when you are little." Enter: a Sailor, a Doctor, a Nurse, a Fireman, a Farmer and Farmerette, a Mother with her baby, an old couple. All sang the praises of milk. And, as a finale, the Wizard summoned forth children carrying Health posters, which they themselves had made in their Drawing Class.

Booklets may be obtained from the Child Health Organization of America ("Cho-Cho and the Health Fairy," "Rosy Cheeks and Strong Heart," "The Child Health Alphabet," "Rhymes of Cho-Cho's Grandma,") of use in arranging informal dramatics on health subjects. (See Bibliography, I-E.)

Writing the Play. In writing a play of this kind: 1. Think of the activities you wish to present. 2. Work out a plot that will introduce these various phases of the work. 3. Make the dialogue light and natural. Avoid statistics and long speeches. 4. Your purpose will often be best served by giving a humorous twist to the plot. 5. Keep in mind the audience which is to see it. An audience of educated parents and friends will appreciate one type of play, from which an audience of untrained minds would get nothing. No general rules can be given. The immediate situation must be the deciding factor. (See Bibliography, II-G.)

PLOT SUGGESTIONS

The following plot summaries are suggestive of the way in which informal plays may bring out desired points.

A Social Worker's Playlet. A group of social

workers once gave the following amusing playlet. The curtain rose upon a room and a family in great disorder. One by one, representatives of each City Organization called upon the family. To each the Mother told her story, and from each she obtained promise of two weeks' vacation in the country (free of charge!). By the time all had called, she could look forward to three months' vacation! The curtain fell upon the family packing up and loudly rejoicing. A "Mournful Moral" then appeared before the curtain bewailing the fact that "centralization" had been missing. Shouts from the "family," behind the Scenes: "We don't care! We don't care!"

"Her First Vote." A Civic Club once gave an entertaining sketch called "Her First Vote." The scene was laid in a precinct voting station. The characters were: three registrars, a policeman, Miss Fluffy Ruffles, and her escort. "Fluffy" had a most difficult time with the questions, and was at last able to enter the voting booth only because her escort and the policeman helped her in!

"Courtesy to Every Customer." A class in Salesmanship presented a most successful play called "Courtesy to Every Customer." It is described in "Girls' Clubs" (by the author of this

book) as follows: "The scene was in a department store coat section; the characters—a salesgirl, an aisleman and the customers who came to buy; the 'just looking' customer, the 'sample fiend,' the man shopping for his wife, the mother and daughter who disagreed."

"Which One?" This little play was arranged for a Club interested in the ways and means of applying for "a job." Various types of young people appeared in an Employment Office. The Employment Manager interviewed each. At the close of the play, each member of the audience was asked to vote for the person he would have employed had he been the Employment Manager.

A Business Meeting. A short "Model Business Meeting" may be given, or one far from "model." In the latter the "motions" made should be ridiculous—"I move the clock be stopped"; and the various amendments should become utterly tangled. The only clear motion of the evening is "I move we adjourn." In this, make the chief discussion of the evening center about some definite activity concerning which you wish the audience to be informed. For example, a Summer Camp. Shall we go? Where shall we go? What, oh, what about expenses?

Presenting Class Work. The following informal plot was first worked out and presented by a large Girls' Club who wished: 1. To present class work upon the stage; 2. To include in the number members who wished to be in the entertainment, but who refused to appear in any way that would make them individually conspicuous. Because of the large number of performers, it was used as a Finale.

The Cast: the Secretary; the Visitors; ten representatives from each of the following classes:

Millinery, Dressmaking, Cooking, Crochet and Knitting, Art Embroidery, Stenography, French, Business English, English Literature, Current Events, First Aid.

The curtain rose upon a scene of great activity. All representatives were upon the stage, grouped in classes; some sitting; some standing; each group engaged in its special work. The millinery class were trimming hats; the cooks (in uniform) were stirring in large bowls; the stenographers had typewriters; the First Aid girls were bandaging each other, etc. The relative positions of the groups had been carefully considered from the point of view of stage-effect.

The Club Secretary then entered and told the

Club girls that a delegation of "girls from other lands" was outside (an English girl, a French girl, and an Italian girl, in this instance). Various Club girls cried, "Invite them in. Show them what we do!" The stenographers then wrote (upon their machines) invitations to the visitors. The Secretary left and at once returned with the visitors, whereupon songs of welcome were sung, including the "*Marseillaise*" (in French) by the French Class. A "Guide" then stepped forward, taking the visitors to each class-group, in turn. "Here is our Dressmaking class. Miss Instructor, how many dresses have you made this year? ". . . dresses, besides—waists, skirts, etc." Class member: "I made over a last year's dress, at a cost of $1.85. Look at it!" (She rose, and twirled about.) Each class thus displayed its work to the expressed delight of the English girl. The French and the Italian girls managed to convey their wish to "learn English and stay in this club."

The Business English Class then gave a "stunt" to show what could be learned in their class. This stunt illustrates how even "Parts of Speech" can contribute to an evening's fun. The Instructor and nine girls advanced to the front of

the stage, and the instructor introduced them as follows:*

Our Class in Business English
(We want you all to note it)
Has learned to speak our Mother-Tongue
As well as Shakespeare wrote it!
In time, we may do better still—
(It pays to persevere)
We like our work. We know *you* will.
Come! Join our Class next year!

Each girl was seen to be wearing a sign hung around her neck, large enough to be plainly legible from the audience. On the front of each card, exposed at first, was the name of one of the parts of speech: Interjection, Conjunction, Pronoun, Preposition, Article, Noun, Verb, Adverb, Adjective. On the reverse sides of the cards—which were turned over by their wearers when the time came—were the words exemplifying the nine Parts of Speech: Oh—but—everybody—in—the—Club—is—so—happy.

Then the girls recited the following "poem," one line to each girl across the row, each turning over her card at the end of her line, so as to place her word in the sentence gradually forming.

*Verses by Elizabeth C. Moore.

The Parts of Speech

An INTERJECTION indicates emotion or surprise— OH
A CONJUNCTION links together, and forms the best of ties— BUT
The PRONOUNS serve instead of nouns—as they, someone, or he—EVERYBODY
A PREPOSITION's tiny, but as useful as can be— IN
The ARTICLES are A and An, likewise our old friend— THE
A NOUN is either common, or as proper as you wish— CLUB
A VERB shows state or action—as, to be, to dance, to fish— IS
An ADVERB's what we use to make our language sound more snappy— SO
The ADJECTIVE tells you what we are—so everyone is— HAPPY

And every woman in the audience wished that she might join this Club!

SYMBOLIC NUMBERS

Short symbolic numbers, of poetic conception, may be written by organization members or adapted from available pageants. The following symbolic episode has been adapted from the Girl Reserve (Y. W. C. A.) pageant, "Friendly-Kingdom" by Tracy D. Mygatt (The Womans Press).

The Episode. Groups of immigrant girls and foreign girls are seen upon the stage, talking together. They are longing for the beautiful and happy things of life. But Despair-in-Loneliness answers them, "a sombre figure in tattered, ash-colored raiment," dancing about them so weirdly that even the bravest of the girls are cowed. The girls cry, "Oh, someone—someone who loves girls! Come quickly!"

At their call comes the Spirit of the Girl Reserves, tall, graceful, and strong. She drives away Despair and holds out her hands in welcome to the Lonely Girls. Eagerly they crowd about her, asking many questions about the Girl Reserves. The Spirit of the Girl Reserves tells them of her many plans for girls, at last summoning the American girls.

"Girls! American girls!
Bright and eager and strong!
If you want me, I call you!
Come and share in our song!
A song of courageous life,
Of wisdom and spirit and health,
Of service and comradeship—
A life far richer than wealth!"

A Camp Fire Pageant Number. The following number called "The Gift" is based on the Fire-

Maker's Desire of the Camp Fire Girls, interpreted through the Prometheus Legend. The Fire-Maker's Desire is:

"As fuel is brought to the fire
So I purpose to bring
My strength,
My ambition,
My heart's desire,
My joy,
And my sorrow
To the fire
Of humankind.
For I will tend
As my fathers have tended,
And my fathers' fathers,
Since time began
The fire that is called
The love of man for man—
The love of man for God."

The Gift

Scene: a dark waste. Seven dark figures are huddled together, stage left. The figures should wear hooded cloaks of the same color as the hangings. From far off right comes the sound of faint flute music. As the music grows more distinct, a light glows off stage, and then, suddenly, as the music grows louder, Prometheus enters in a blaze of light.

He is stately, god-like, dressed in a Greek chiton, bordered with purple and gold. He lifts a lighted torch aloft. He speaks.

"Awake, ye mortals, lift your heads,
Behold the light of the world,
The flame of life, the spark of the Gods divine!
It is my gift to you, snatched from divine fires,
Kindle a fire with it that ye may have homes,
Light your lamps by it that ye may see into dark places,
And find out where truth is hidden.
Place a spark in your hearts, let it glow there
That ye may have sympathy and faith and love,
Behold my gift to you, O mortals,
It is the gift of Light and Warmth and Love."

As he finishes speaking, the music grows loud, but is drowned by oncoming thunder. There is a roar of angry voices off stage; the light vanishes; the stage is left in darkness. Yet where Prometheus stood is a tiny glow, a spark left from his torch. Slowly the figures rise and stretch out their hands toward the little light.

The First Figure speaks:

Kindle a fire with it, said the Great One. I shall bring my strength to it. (He gathers branches lying about and places them near the light.)

Second Figure:

And I shall bring my ambition, my heart's desire. (He bends down and blows upon the fire.)

The Third Figure (rising):

And I my sorrow. (He throws dead leaves upon heap.)

The Fourth Figure:

Let the fire of the Gods, the fire of Prometheus, enter our hearts and warm our numbed fingers. (He takes the tiny light and ignites the material they have gathered.)

As the flames leap up, the voice of Prometheus is heard off stage:

"The Fire that is called
The love of man for man,
The love of man for God."

As the fire burns, the mantles of the seven figures fall off and they are revealed in beautiful, bright-colored dresses, representing the colors of the seven Camp Fire Crafts. Happy, joyful music starts, and troops of young girls and children in gay colors come in bearing garlands of flowers and waving bright ribbons. (These may be cut from crêpe paper.) They dance about the fire.

The music and dancing cease, and the First Figure says:

"His gift of Love and Light,—
Then flowers grow,
And many a bird in rapture sings,
And up and down the weary world,
The laughter of the children rings."

A Woodcraft League Number for Boys. Some boys of the Woodcraft League have worked out an original plot having to do with "The Making of a Chief," the story of which runs as follows:

A group of Indians are seated around the fire. One of the members rises, and by pantomime shows that their Chief is dead, and that they need a new Chief. He then points to a boy (previously selected) and indicates that this one should be the new Chief. By pantomime he shows him to be a good hunter, strong in carrying a canoe, a good paddler, knowing how to cut up the fish. The group one by one indicates approval, only one member showing doubt. He finally agrees, and the leader lays his hand on the new Chief's shoulder, looks him in the eye, and shakes him by the hand: and then in turn each man greets him.

When the Chief takes his place, they pass the pipe, and each smokes it in turn. There then

Photo by Brown Bros.

A Woodcraft League Council Ring in a Boys' Camp

"IPHIGENIA"

Given by the Outdoor Players on Their Stage, Peterboro, N. H.

appears outside the circle, on the opposite side, the figure of a small old man, with a long grey beard—a Spirit. He points to the Chief, and asks him a question in sign language. Doing the hop-step of hunger around the circle, he taps himself on the chest and asks the Chief whether he can endure *this*. Then he again goes around the circle and dramatizes fear, fatigue, and cold; after each asking the same question. The Chief evidently believes that he can endure.

The Chief then calls the group and leads them on to the hunt. They first circle around the fire in the hop-step, in a show-off to the village. Then for a circle or two, they follow the trail through the woods, where they sight an enemy. They attack, and in the fight the Chief is wounded and is about to drop, but is caught in the arms of his men. As he dies, he sings the death song (found in the Book of Woodcraft). His dead body is then carried off by his men.

DEMONSTRATIONS

The "A B C of Exhibit Planning" says, "A variation of the playlet is the sketch that is no more than the acting out of some every-day experience of the visiting nurse or probation officer,

for instance, or the meeting of a committee, where the daily stories are rehearsed and advice given."

Similarly, demonstrations of various activities, as they occur in the organizations, may be presented.

The following Camp Fire Girl demonstration, given in Minneapolis before a State Teachers' Convention, illustrates this possibility. For the first number, one group in "Minute Girl" costumes illustrated "Hold on to Health" by singing the Walking Song with motions. The girls had actually practised this, out of doors, so that it meant something to them. Then at one side of the stage, one girl made up a bed in which was a patient, while a group in the center played with a real baby, who was adorable. She actually took two steps upon the stage. Then the girls sang their little motion song to her and she waved her arms in response. A Roumanian dance followed, danced by Roumanian girls, and given to illustrate the Americanization work.

Story-telling. A Club's Story-telling hour may be introduced into a number in which the Story-teller is seen in the midst of children or Club members. The story used for this number should be short and colorful. The eager, enthusiastic children will also hold the interest of the audience.

The Story-teller in costume, who goes into streets crowded with children, may be featured. The curtain may rise upon a street scene, in which children of all ages are playing various games. The Story-teller appears, and amid shrieks of delight from the children she sits down to tell the story. Folk dances and songs may also be introduced into this number.

A Boy Scout Demonstration. The majority of Boy Scout entertainments (frequently called "Jamborees") consist of Scout activities, often in the historical setting which recalls the Indian origin of many phases of Scouting. The subsequent development of the various program numbers may lead through the scout and pioneer days up to those of the road-builder and engineer.

An Opening Scene. This may be in an Indian Camp, with several tepees. There may be ceremonial dances, an exhibition of basket weaving, moccasin making, or archery. The Indians hear someone approaching, and quickly pack up. As they move away several men in buckskin appear. A skirmish with the Indians may follow. The men in buckskin are left in possession of the site. The finale of this episode may be a massing of Scouts, carrying flags of all nations, thus showing the "melting pot" origin of American Boyhood.

A flag ceremony, with the pledge of allegiance to the American flag, may conclude the number.

A Day in a Boy Scout Camp. This may follow the above or it may be used as a single number in any program. It may also be adapted to the activities of any kind of Camp.

Scene: A modern Boys' Camp, at dawn. The bugle sounds first call and reveille. The boys crawl sleepily from their tents. A leader takes charge and conducts physical exercises. Then follow various Camp incidents, presented in pantomime: sawing and splitting of wood, arranging it in fires, the mixing of pancake batter, pouring it into pans, cooking and flipping the pancakes.

Other Camp incidents which may be given are: a boat race; a swim; resuscitation of a boy who is supposed to be drowned.

A "Flivver" Party. Scene: a picnic party, a family consisting of several children, and father and mother. While they are enjoying themselves and strewing papers, empty cans, and boxes about, the small boy of the party discovers a snake and tries to kill it. Two Scouts, hiking by, hear the commotion, approach, and rescue the snake. They explain that the snake is harmless and destroys untold numbers of injurious insects. The boy registers wistfulness as the Scouts leave and asks.

his mother and father whether he cannot join the Boy Scouts.

The Flivver party departs, leaving behind them their débris. A Boy Scout Patrol comes along, decides that the spot is ideal for a camp site, but resents the desecration of such a beautiful place by the picnickers. They especially resent the fire, left burning, as such a thing often starts a serious forest fire. The Patrol then sets to work, cleaning up the camp site; making its own orderly camp; pitching tents; laying their blankets. The boy from the Flivver party steals back, fascinated by the Scouts. The Patrol conducts a little initiation ceremony in which this tenderfoot is shown the ideals of the Scout movement in regard to woodcraft, forest conservation, a clean trail, and an appreciation of the mysteries of Nature.

Meanwhile, the lights are dimmed, for night sets in. The boys gather about the Camp Fire. The scoutmaster concludes the evening with a talk about the spirit of the Red Man, whose spirit is in the woods. As the moon rises behind the tents, it silhouettes an owl perched on a bit of a dead tree. The boys retire to their tents and Taps is sounded softly.

A Scene at Troop Headquarters. Banners, troop flags, rope, staves, and any other available

troop properties are in the room. As the curtain rises, several of the boys are seen putting the room in order. The members of the troop gather, by twos and threes. The troop meeting then starts. A patrol leader takes charge and any or all of the following may be done:

1. The boys build an 8-foot bridge, 4 feet wide, using rustic poles and rope, observing the imaginary stream over which they are building.
2. Staff drill according to Scout Manual.
3. Making fire by friction or by flint and steel. If the flint and steel fire is made, a beautiful effect is obtainable by darkening the stage and allowing the sparks and, later, the flame, to show against the darkness.
4. At the close of the meeting the troop is formed, facing the audience, the Scout Oath and Laws recited, the flag ceremonially lowered while the Scouts stand at attention.

A Processional. If a bridge has been built in any number, a colorful processional of all performers may be given at the close of the Scout numbers. The lighting must be planned so that the performers may pass over the bridge *silhouetted* against the light. Appropriate music may be played as the processional crosses the

bridge, then away, into the darkness. First, the Indians; then the early adventurers; and so on, to the Boy Scouts. The effect must be given without footlights, with the light coming from *behind* the bridge.

LANTERN SLIDE NUMBERS

If a stereopticon equipment is available, lantern slides may be made from snapshot films or from special photographs taken during the year at club parties or entertainments. In such a number, the slides may be arranged in definite order, as the various episodes in "A Story of the Year" or "The Camp Trip." Or it may be that a story is worked out, as "The Boy who did NOT whistle (but who does, to-day)"—or "The Little Lonely Girl (who now smiles)." Special snap-shots may then be taken to illustrate the development of this story. All the various Club activities, as shown in the slides, help in bringing about this happy change.

Accompanying the pictures may be orchestra music only; or a Club representative may stand beside the screen, a pointer in hand, telling the story of each slide and pointing out details of special significance. The "talk" may be in verse

form, with an appropriate verse for each picture, as,

When Autumn comes, with crisp, cool air,
Our lunch we take and forth we fare,
We walk for miles and miles, and then—
We cook our meal and home again!

Screen Captions. With the various pictures there may also appear upon the screen explanatory captions. The photographer will make these for you. Have them concise and colorful: "What makes her cheeks so red, her smile so fair? Camping! July 15-22." "A Close-up. Our Popular President." "When our Batting Average is high. Bacon Bats galore!"

A few interesting statistics may also be thrown upon the screen. "About Expenses. We have raised $—— this year. We have done it *ourselves!*" "Can we can? Indeed we can! Canning — cans of fruit is our Season's Canning Record."

Songs. Club songs are also an excellent accompaniment for the pictures. Have an appropriate song for each, such as a marching song for a hike picture; a serenade for "our president"; the round "Come to dinner" (see page 73) for a picnic meal, etc.

Tableaux with the Pictures. The idea of

tableaux with the pictures is possible only when auditorium equipment includes a spot-light. This idea is to throw a Club picture upon the screen and simultaneously, beside the screen, arrange a tableau of the Club members in the same pose as that which they took in the picture. The spotlight reveals the tableau but does not interfere with the screen pictures. Thus the audience literally sees the "pictures come to life." This may be made very amusing.

SPECIALTY ACTS

The Child Health Organization of America has successfully employed professional performers for forty-five minute performances, in its work of raising the "Health Standard of the American School Child." "The Health Fairy," "Cho-Cho," and the "Jolly Jester" are among their performers. The Health Fairy has a house which is the basis of her act. She explains how a child can build a house for a fairy by keeping the Health Rules. "Every time a child eats the right food, etc. a brick or a shingle is added to the fairy house" (symbolical of the child's own body). Cho-Cho is a clown. "Because he is a clown—a real clown—he has the undivided attention of

every child, as with charming nonsense and droll antics he teaches the simple facts of health and hygiene." "The Jolly Jester" is a ventriloquist who makes milk and vegetables and horses and hens and cows and his faithful "Harry" (a doll) speak.

MONOLOGUES AND DIALOGUES

If, in view of the other numbers upon the program, an extensive presentation of activities seems undesirable, much can be given in a well-written monologue or dialogue. The monologist may be in character; for example, Rip Van Winkle is visiting the town and relating his adventures in finding the happiest boys and girls there. He rejoices in the Club and wishes there had been one for him, when he was a boy "two or three hundred years ago."

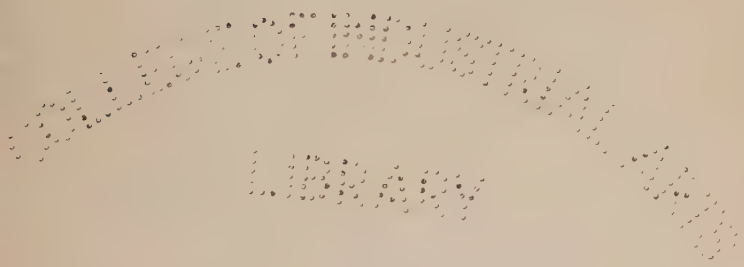
Or the monologist may be a New Girl or Boy, relating how she (or he) was so lonely on first coming to town. Then the newcomer joined the Club, and, little by little, in taking part in the various activities, all the loneliness left. The speaker then bids farewell to the audience, going out to hunt for other Lonely Girls and Boys to tell them about the Club.

Dialogues of similar character may be written:

A Club member meeting the New Girl or Boy; or the Club member meeting Rip Van Winkle.

PRESENTATION OF GIFTS

If an organization is planning to make some gift or to render some special service to the Community, a public presentation or announcement in the entertainment program is most effective. Let a chosen representative of the organization make the presentation to the mayor, the school principal, the church pastor, or the playground director, who should also be present upon the stage. The presentation may be of a tangible gift, such as a school flag; or it may be in the nature of a pledge on the part of the group to assist in public gardens or in Clean-up Day, etc. The pledge, publicly made, and accepted by the mayor on behalf of the city, will create a definite impression upon the audience.



CHAPTER IX

FEATURING ORGANIZATION ACTIVITIES: IN TABLEAUX, PANTOMIMES, AND STUNTS

TABLEAUX—NATIONAL LEAGUE OF GIRLS' CLUBS NUMBER—A GIRL SCOUT NUMBER—A PANTOMIME OF CLASS WORK—WOODCRAFT LEAGUE MOVIES—AN ORGANIZATION STUNT—A SIGHT-SEEING TOUR—EXHIBITS.

Tableaux, pantomimes, and stunts may also convey an idea of the organization's activities.

Tableaux. The "Album" idea is very useful in this connection. (See page 56.) The number may be called "Snap-Shots of our Club" (or our Camp or Community House). At the side of the stage, two people may be looking at a "Snap-Shot" book. These people may be two Club members, or a Club leader and one of the members, or a mother and a Club member who has just returned from Camp, etc. Many variations are possible.

As each tableau appears, the one showing the snap-shots makes a characteristic comment, "We

took this picture the day of our ten-mile hike. My, that bacon tasted good!" Much amusement will accompany such remarks as, "Hasn't Mary Jones a lovely smile!" Mary's smile (in the tableau) will doubtless develop into a laugh, to the delight of the audience.

"The Good Club Member." The following tableaux-series of seven pictures has been successfully presented by the National League of Girls' Clubs. Each tableau is simple in conception and therefore easily staged.

1. The Good Club Member attends meetings.
   (Girl studying large calendar, with the date of the Club meeting night marked with a red-ink "box.")
2. Abides by the will of the majority.
   (Group of girls, a half dozen or more, sitting in chairs placed in three rows. All except one have hands up as if voting for a motion. One girl has hands in lap, but smiles upon the others.)
3. Pays her Club dues promptly.
   (Girl depositing coin in box marked "Dues.")
4. Serves on Committees.
   (Girl decorating hall with greens.)
5. Welcomes newcomers to her Club.
   (Two girls. First girl has hand extended in greeting to the other girl, who is very timid and plainly a stranger.)

6. Never misses a party.
   (Crowd of laughing girls having a good time, one girl in center especially noticeable for her enjoyment of the occasion.)
7. Keeps her Club and her town in active co-operation.
   (Girl stands between two symbolic figures bearing respectively the banner of the Club and that of the city. Girl joins hands of city and Club.)

A Girl Scout Number. The following Girl Scout poem is good for tableaux and pantomimes.

Girl Scout Week

Monday's Scout is at the tub,
Her Sunday clothes to rinse and rub.

Tuesday's Scout will roast and stew
And cook fresh pancakes just for you.

Wednesday's Scout is bent on Thrift,
To patch the hole and darn the rift.

Thursday is Scout Service Day,
For helping your neighbor in many a way.

Friday's Scout is rosy and strong—
She camps and "hikes" the whole day long.

Saturday's Scout is happy and gay,
For this is Baby-Caring Day.

While Sunday's Scout presents to you
Her *un*uniformed back in the family pew!

As each verse is recited, the following tableaux and pantomime are suggested:

Monday: Scouts may give in pantomime the washing and rinsing of clothes and the patrol leader may have the inspection drill afterward, signal and exit.

Tuesday: Scouts bring griddle. If possible, mix the batter and bake pancakes; if not, pantomime.

Wednesday: Pantomime dance may be given. The tailor's dance from Elizabeth Burchenal's book is suggested for Junior Scouts (see Bibliography). At the end, if desired, feature darning, etc.

Thursday: Semaphore the Scout slogan. Have children represent patients in bed. Have several Scouts bring flowers to them. Have at least one Scout play games with patient, etc.

Friday: Pantomime some Camp scenes. Scouts may go through the motions of building a fire, chopping the wood, etc. Also putting up a small tent (a "pup" tent), carrying water. There may also be an exhibition of knot-tying.

Saturday: Brownie Scouts (small girls) may be used here. The older Scouts should be shown teaching the Brownies how to bathe their dolls, dress and care for them in every way. This should be done well, as it represents the care of children.

Sunday: Girls march out with books and go into Church singing.

For a finale, all may re-enter and sing Scout songs.

A Pantomime of Class Work. The following is an illustration of a humorous pantomime arranged about the central idea of the benefits of class work. It has been successfully used under the title, "How Sister Susie found her Beau." It is to be accompanied by the verse and soft music. Cast in order of appearance: Daughter, Mother, Enthusiastic Club Member, any desired number of representatives from each class, and finally, the young man ("Sister Susie's Beau").

The stage may be simply set, with a chair for the daughter and a small table nearby. The curtain rises upon the Daughter, weeping. Mother enters. One gathers that she is irate.

The Verse:

Mother—angry. Daughter—sad,
Doesn't know much. Calls her "bad,"
Daughter—weeping. Knows it's true.
No beaux coming. "Don't want you."
Mother—weary. Leaves the place.
Daughter—stupid. Such disgrace.

(Exit Mother).

Enter the Enthusiastic Club Member. She comforts the Daughter, wiping her eyes.

Verse:

Club girl—smiling. Says, "Come, too."
Ways beguiling. "Class for you."

Work and study. Laugh and play.
Mother happy, all the day.
Daughter slowly lifts her head.
"Yes, I'll join it. Go ahead."

Daughter stands. Club member goes to entrance and beckons. Enter the millinery representatives carrying hat boxes. They form semicircle around girl. Boxes placed on floor and opened. One girl has a hat, one girl a ribbon, one a rose, etc. They trim hat and place it on Daughter's head. One girl holds a mirror before her, etc.

The Verse:

Millinery lessons. Trims a hat.
Saves her money. Pleased at that.
Ribbon. Velvet. Rose or two.
Stylish bonnet. Yes, 'twill do!

Note: As each class finishes its work, the group may remain upon the stage, going to one side or stage back, and leaving room by the Daughter for the next group.

Each class may give the Daughter a characteristic gift. Dressmaking group (with pincushions, tape measure, scissors, etc.) may have a dress to pin upon Daughter, over her own white dress. This may be prepared in the following separate units: skirt, open up the back; waist; collar, sash.

Thus in pinning it upon Daughter, they show the "fitting" of a dress.

The Art Embroidery group may give a centerpiece for the table; Cooking, a cake with birthday candles; English, books for the table; Current Events, newspapers and magazines.

The Verses:

Old dress—shabby. Worn out, too,
Must have new one. This won't do.
Buys some cloth—A pattern fine.
Joins the class. Gets right in line.
See how stylish! See how swell!
Makes her dresses. Fit so well.

Now our Daughter learns to cook.
See her cake! And frosting—look!
Dainty menus—Yes, she can
Please the most particular man!

Gymnasium dancing—oh, what fun!
See her jump. And see her run.
Cheeks so pale, soon like a rose,
Latest steps, away she goes.

Sewing, playing, dancing, too,
'Tis not enough. 'Twill never do.
Out with people—white as chalk—
Quite self-conscious—Cannot talk!
Comes to "English." Looks so sad.
"Ain't got no" is very bad!
Soon she changes. Talks so well
Many pleasant things to tell.

At the close of the number, many girls are on the stage. Daughter is smiling. Enter Mother, rejoicing, bringing the Young Man!

Mother happy, Daughter glad.
Club has taught her. No more sad.
Sewing, cooking. Dancing, too.
Not a thing she cannot do.
Young man sees her—oh, you know!
Sister Susie finds her Beau!

The young man puts a ring on Daughter's hand. All sing Club songs. Curtain.

Woodcraft League "Movies." These as developed in the Council Ring of this organization, are in accord with their conception of dramatic work. The Woodcraft League lays particular emphasis on the development of the imagination. Its main approach is through the outdoors and the use of simple, natural things, without the addition of properties. The Woodcraft Council Ring is a group of persons seated in a circle, and much of the dramatic work is done within this circle, creating an informal atmosphere and a sympathetic feeling between performers and those in the circle.

In the Woodcraft Movies, only one person at a time is acting, each interpreting his or her own idea of the theme to be presented. There must, of course, be a scenario, such as the story of Red

Riding Hood, with adaptations; or a boy strolling through the woods, finding a rattlesnake, killing it; or Robinson Crusoe discovering the footprint; or Little Miss Muffet; or on the comic side, the story of a man starting a Ford car, etc. All these give opportunity for dramatic expression. There must be no talking and no properties. Through imaginative pantomime only, the boys and girls, or the men and women, must tell their stories effectively.

Such emotions as fear, hunger, cold, fatigue, may be acted out by some of the members, each walking slowly around the outside of the Council Ring, the idea being to see which can do the best portrayal in one rounding of the circle.

An Organization Stunt. The following stunt was first given extemporaneously by the Secretaries of the National League of Girls' Clubs on Stunt Night, at the Bryn Mawr Convention.

Around the Clock with a League Secretary

Or, Nothing to Do Till To-morrow

A Burlesque on *A Busy Life*—in a Series of Vaudeville Sketches

Properties: A large clock face painted on a sheet. Movable hands roughly constructed. A "barker" supplies comments on the scenes,

announcing each event and moving the hands of the clock with exaggerated solemnity.

6 A.M. Secretary wakes up. Is stretched out across two chairs. Brief-case for pillow. Jumps up, fully dressed, including goloshes. Takes off curlers, puts on horn-rimmed spectacles, grabs clothes, stuffs them into suitcase and runs.

7 A.M. Catches train, dropping brief-case and spilling everything over platform. Registers intense agony. Finally falls into last car (cars represented by chairs humorously labeled).

8 A.M. Opens mail, seated at desk piled with huge letters. Reads funny letters aloud and is continually answering telephone.

9 A.M. Stimulates a community. Frantic speech with hits on local needs.

10 A.M. Interviews applicants for other secretarial positions, all of these being absolutely impossible, showing remarkable ignorance as to qualifications.

11 A.M. Attends meeting of Advisory Board.

12 M. Eats luncheon (which is brought in from outside to her desk). Desperate hurry. Talks through telephone, at the same time writing on typewriter.

1 P.M. Coaches a play. Soothes stars, arranges scenery, supplements orchestra, improvises properties, etc.

2 P.M. Returns to office. Remembers need of constant effort toward good publicity. Examines bundle of newspapers; calls up newspaper office and complains that the Editor has given two lines to-day to the Republican Convention instead of devoting the entire issue to Girls' Club news. Apparently receives apology.

3 P.M. Coöperates with all other organizations. Walks about, shaking hands with many people, radiating good will.

4 P.M. Gives a talk before a parlor audience on "Efficiency through Poise and Repose."

5 P.M. Leads Community Singing.

6 P.M. Attends a Club Supper.

7 P.M. Helps prepare for a Club dance. Trouble with the Orchestra.

8 P.M. Chaperones the Dance. Fixed smile. Difficulties in getting people introduced.

A SIGHT-SEEING TOUR

The Tour Idea. The idea of a tour is to arrange some special exhibits or side-shows, displaying various organization activities, particularly those which are not especially adapted to stage presentation. The members of the audience may be conducted past these displays, in Sight-Seeing Tour fashion. Select several members of your organization (of genial disposition and clear voice).

They are to act as the leaders of the Sight-Seeing expedition. Coach them in definite speeches to be delivered at each booth, as "Here you see our boys engaged in setting up Camp. They can set it up—and they can upset it! Notice their skill in putting up the tent," etc. These leaders may be dressed in distinctive costume, each equipped with a small megaphone and a stool.

On the night of the entertainment, as the guests enter, they hear "Party now forming. Right this way. Join the Sight-Seeing Tour through the wonderful exhibit!" Each leader gathers a group of guests (of any desired number), and sets forth with his party. At the various points of interest, the leader may put down his stool, ascend it, and speak. This plan adds merriment to the seeing of the exhibit and also gives the leaders an opportunity to emphasize the *educational* aspect of it all. Much depends, of course, upon the selection of the right kind of Tour leaders and upon the speeches which they deliver. Much can be made of the rôle of leader.

If the organization budget permits, each guest may be "tagged" upon the completion of the tour. The tag may be a small cardboard square, with a bit of string in one corner, to be pinned on each guest by the leader. Have some "catch" wording,

as, on one side, "I vote," and on the other, "For the Club!"

At the door of the auditorium or by the last booth, the leader bids farewell to the guests as they go into the entertainment proper. "I hope you enjoy the program," or, "Watch for me on the stage," etc.

The Displays Themselves. Plan for displays which will be in keeping with the general character of your entertainment. If you are arranging for a County Fair, the exhibit booths may represent the "Exposition Building" in which are displayed the products of the members' skill. If the entertainment plan does not include the exhibit idea, humorous tableaux may be arranged in booths, before which the Tour Conductors may wax eloquent.

The Exhibit. If such is planned, ask yourself the following questions: Where shall we place it? What shall we display? In what order shall the guests see it? What shall explain it? Posters, Tour Conductors?

Taking stock of the activities to be represented is an excellent way to begin. In general, there are four ways of presenting activities: displays of articles made; demonstrations of a process; models; tableaux.

Separate Booths. Each activity should have a separate booth or space. This is easily arranged by the use of burlap screens and ribbon ropings. Adjustable music stands (such as are used by an orchestra) are invaluable. For the background of the booth, the screens; for the sides and front, ribbon ropings tied at the front corners to music stands. Use the stands also to fasten posters on, screwed to the right height, and placed wherever they will be most effective, inside the booth or out.

Exhibits of Articles. Spend time upon the arrangement of these articles. Department store windows and merchandise cases in the best stores are full of suggestion for effective displays. If possible, secure the help of a store decorator. He is an expert in creating an artistic arrangement of all kinds of merchandise. Ask the coöperation of local merchants in this. They will not only send a store decorator to you, but may lend you such useful articles as hat stands, dress forms, art-embroidery stands, or other accessories.

Feature the quality of the articles. Badges of merit may be awarded to the best articles and the latter may be prominently displayed with a sign announcing their special excellence.

Demonstrations. Everyone knows how eagerly people crowd about a store window or counter

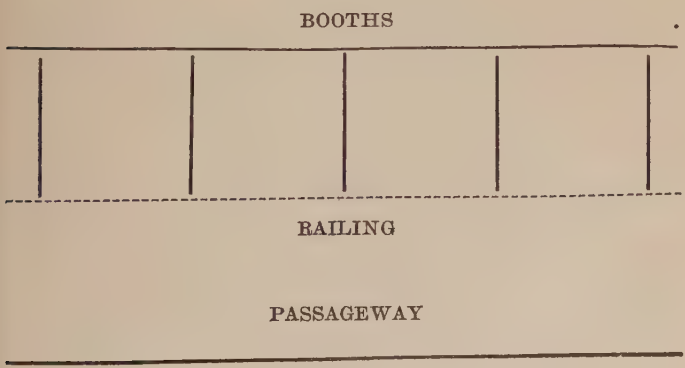
when an article is being demonstrated by someone. Apply this principle to your Exhibit booths. Arrange to have club members in the booths engaged in typical club activities. The "A B C of Exhibit Planning" says in this connection: "Exhibiting a process, such as basket-weaving or fruit-canning, by having it done, is naturally a more graphic method than describing the process through printed words and pictures. It is possible to demonstrate bathing the baby, dressing him, preparing his food, and making his bed, using a life-size doll. All sorts of household activities can be demonstrated by showing part of the process and by explaining the rest."

Models. Small dolls, dressed in appropriate costume, can be shown, engaged in all kinds of activities from camping to caring for small children. Costume dolls are an excellent part of any organization's equipment, as they can be used for store-window displays during a general publicity campaign. They are always costumed and ready for an appearance. The Publicity Department, Y. W. C. A., 600 Lexington Ave., N. Y. C., has an exhibit of dolls which is sent to all parts of the country. This department will be pleased to reply to any inquiries regarding doll exhibits.

"Lollypops" may be dressed in paper costumes, used in the Exhibit, and later sold or auctioned off. Dennison Company (see Bibliography) will send complete pattern directions for an exhibit of this kind.

Exhibit Space. The question of where to place the exhibit is important. Every guest should see it, and see it *comfortably.* Small rooms, quickly crowded, are not advantageous. A large room such as a gymnasium is excellent (carrying out the "Exposition Building" idea). A certain line of march should be planned and all the guests should proceed in the same direction. This is made simple, if Tour Conductors are on hand.

One side of a wide hallway may be partitioned off.



The order in which the guests will see the various exhibits is important. It is well to separate two exhibits of articles by a booth showing a demonstration, etc.

Explain Each Exhibit. Each guest should receive a clear idea of just what each exhibit is. The Tour Conductor is excellent for this. Posters at each booth help. An "Explainer" may also be stationed at each, to reply to any questions the guests may ask.

For the posters, simple printed cards, original drawings and verse, magazine covers, and enlarged snap-shots may all be used. A contest between organization members may help in securing the desired posters. Plan such a contest weeks in advance of the entertainment date. Have a clear understanding with each person concerning the activity which is to be presented in his poster and the facts that are to be given in the poster captions. If the resources of your town include an Art School, a Public School Art Department, or business concerns employing commercial artists, seek coöperation from these in making the posters.

Humorous Tableaux. These may convey an idea of the organization activities as effectively as will the displays; yet, if cleverly planned, will be

entirely in keeping with a "Circus," for example, or a Pop Concert. The following illustrate various possibilities.

For a Cooking Class: A breakfast scene. Table daintily set. Seated at table, a young man and woman. The poster:

THEIR FIRST BREAKFAST
DAINTY WELL COOKED
WHY?
SHE LEARNED HOW IN OUR
COOKING CLASS

For a Millinery Class: A scene in a Millinery Shop. A salesgirl is busy with a customer. She tries on many hats. Looks at herself in the mirror. The poster:

BEAUTY GUARANTEED
WATCH THIS CUSTOMER SMILE
EVERYONE SMILES
IN
THE HATS WE MAKE

For a Stenography Class: A speed contest, at typewriting machines. The speed of the typists and the noise of the machines are quite unbelievable! The poster:

WATCH THIS!
COUNT THE WORDS!
WE CHALLENGE
ALL COMERS TO CONTEST

OUR COOKS
COOKING!

The cooks are seen busily working in a kitchen. They are stirring in bowls; beating eggs., etc.

Exhibit dresses on forms. A number of girls are busy sewing: one at a sewing machine. Others are engaged in fitting and hanging dresses on each other.

THE H. C. OF L.
HAS NO TERRORS FOR US!
WHY?
BECAUSE WE CAN MAKE
OUR OWN CLOTHES

WHEN YOU FAINT
CALL US
WE KNOW WHAT TO DO
(AND WHAT NOT TO DO!)

Girls in First Aid costume are busy rolling bandages. Small boy is being thoroughly bandaged as to arms, legs and head.

At one or more manicuring tables girls are busily showing their skill. The "customers" (in street dress) seem well pleased.

FIRST AID TO BEAUTY
DAINTINESS
IS POSSIBLE FOR ALL
OUR CLASS
TEACHES US HOW

CHAPTER X

PUBLICITY

THE NEED FOR IT—PERSONAL PUBLICITY—PRINTED PUBLICITY—NEWSPAPER COÖPERATION—WHAT IS NEWSPAPER COPY?—PAID ADVERTISEMENTS—PREPARING THE POSTERS—PUBLICITY STUNTS—WRITING UP THE PRINTED PROGRAM—PAID ADVERTISEMENTS IN THE PROGRAM.

The Need for it. When a large audience is desired, the importance of publicity cannot be overestimated. At the outset of the work upon the entertainment, a definite plan for publicity should be outlined and the various channels selected through which it is to be carried on.

In selecting these channels, conference with a local publicity expert is invaluable. The methods that are excellent in one community or with one group, may be inadvisable in another. Moreover, in the case of an organization, the entertainment is but one part of the year's work and the methods of publicity for it must be in harmony with the

general plan and not so startling that they may alienate people whose friendship the organization needs.

In general, entertainment publicity may be divided into Personal and Printed.

Personal Publicity. By this is meant arousing the personal interest of as many people as possible so that they will not only come to the entertainment themselves but will urge their friends to attend. This may include: 1. Giving as many people as possible an active place upon the program. The greater the number appearing, the greater the number of friends interested. 2. Arousing the interest of all organization members in selling the tickets. 3. Sending Club representatives to make personal announcements to other gatherings in the Community: Women's Clubs, Men's Clubs, Churches, Schools, etc. 4. Inviting prominent members of the community to act as Patrons and Patronesses or Guests of Honor. Such invitations are best extended personally. This gives the Club President or representative an opportunity to inform each Patron of the extent and significance of the Organization as well as to arouse his interest in this particular entertainment. 4. Inviting a limited number of guests to Dress Rehearsal. (See page 234.)

Printed Publicity. In "The A B C of Exhibit Planning" by M. S. and E. G. Routzahn (Russell Sage Foundation), the following suggestions are among those listed for possible use in a publicity plan:

I

News items in the daily papers; editorials; interviews; feature articles; cartoons; photographs of leaders of the project; illustrations of the entertainment; mention or appropriate use of organization material in special departments such as a society column, humorous column, woman's page, and events of the week; brief letters to editor from people interested in the purpose of the entertainment; and through the "Question Box" conducted by the newspaper.

Material in periodicals other than the daily press,—publications issued by employees, and the house organs of firms and of public and semi-public agencies.

Paid advertisements in newspapers.

II

Billboard and window posters; street car cards; bulletin boards; street banners; streamers; electrical signs.

Pennants, posters, placards for display on automobiles, wagons, trucks, and bicycles.

III

Other publicity methods: Window exhibits; use of window fronts in vacant stores; commercial window displays by merchants. Exhibit of school-made posters; messages to parents

through school children (or organization members); display of posters or window cards in unusual places; sandwich men; town-criers; house to house visiting; parades and processions. Contests, using jingles, limericks, songs, etc.

Publicity Pointers. From the possible publicity channels select those which will be effective for you. Next, make out a Publicity Calendar: 1. Posters to be distributed: date of distribution. 2. First newspaper announcement: date. 3. Special Publicity "Stunts."

A wise method is to begin gradually, making an announcement of the date and general plans in the newspapers; distributing and displaying the posters. As the performance date approaches, increase the amount of publicity. For the week immediately preceding the entertainment, use every possible channel.

Newspaper Coöperation. The necessity for newspaper coöperation has been emphasized. How can this be secured? Study the local newspaper situation. In smaller communities, the problem is not difficult of solution. The Editor may be personally acquainted with the Committee. In cities, a Publicity chairman must plan carefully. 1. What are the papers? 2. Which editor is the one to see? 3. What kind of news does he wish? One

City Editor may specialize on "personalities." He will be interested in the personnel of the cast, committee, patrons. Another may be interested in the Organization, its Community relationships, etc.

Establish a definite connection with a definite man on each paper. In sending news in, let the same member handle it every time. Newspaper men are busy people. They appreciate business-like procedure. And they must also be certain that news sent to them is *official.*

It is often advantageous to get acquainted with the "space" or "special feature" writers. They are looking for material for good articles and will welcome information and photographs that they can use. It is necessary to remember that Special Feature articles are prepared at least ten days or two weeks in advance of the date on which they are to be published. Allow ample time for the preparation of the article. Do not see the Editor on Friday and expect to see the article in the issue of the following Sunday. In selecting photographs (or in having them taken), select those in which there is *action:* Club members "setting up camp" —not merely in an attitude of "getting their picture taken"; dancers dancing; etc. Photographs in which there is action are especially acceptable for special articles.

What is Newspaper Copy? Many newspaper men complain of the fact that organization members have little "publicity sense." A mere statement that an entertainment is to take place is only an announcement and cannot be featured indefinitely as "news." "Live news includes interesting news, interesting facts, and interesting things done in unusual ways."

With this in mind, study the possibilities for "news" in your own situation. The following questions suggest methods of analyzing that situation from the publicity point of view.

The Cast. The Committee. Who are they? Why chosen? What else have they done in the way of public appearance? Other Community work? Any interesting personal items?

The Directors. Who are they? Why are they proficient? Their own training and experience? Their place in the Community?

The Program Itself. Why is it unique? Special features? Any numbers originated by local people? Any special contests, as in writing plays? Why is this entertainment a step in advance of those of former years? (Be sure that it is!) Interesting incidents in connection with the preparations, such as the visit of a prominent citizen at a rehearsal and what he said.

The Organization presenting the Program. Who is giving the program? Why? For any special fund such as a Camp Fund? What else has the organization done? Is it a National

Organization? If so, its standing? What does it mean to your Community? (Activities of general interest and importance.)

Newspaper Reporting on the Final Performance. Arrange to have newspaper reporters "cover" your entertainment. Send tickets to city editors, stating that "Mr. Jones" or "Miss Smith" will be at the door to receive reporters. On the night of the program, Miss Smith must then be at the door, with plenty of printed programs for the reporters. It is also well to have for each a typewritten statement of what your organization is, what it has done, any interesting plans, any interesting facts about the performers.

Paid Advertisements in Newspapers. Buying newspaper space in which to advertise the entertainment is often advantageous. In employing this method, plan for a series of such advertisements in the same paper. It is not mere announcement but *repetition* that counts. Consult some expert advertising "copy" writer for the wording. Present your facts in an original way. Feature a slogan—"Everybody's coming!" "If you don't come, you'll never see it!" "Meet me at the door!" "Happiness in Every Box and Seat!"

Preparing the Posters. Make the posters more than a mere announcement of the fact that an entertainment is to be given. Have a "head" that

will make people "stop, look, and read." If a picture or a drawing is to be used, select one with meaning, that will attract the attention of the passer-by. The advertising artists in our large stores, advertising agencies, or other business organizations, will have many valuable suggestions to make. Poster contests (as suggested on page 192) are also useful for general publicity.

A few headings successfully used for this purpose are:

"Stop! Look!! Listen!!!"

"Why not Laugh
With Us
at ———"

"This means Fun!"

"Extra! Extra!
We're doing it AGAIN!"

"Friday the 13th
Will be a Lucky Day
For You
If you come to ———"

Bring out, by means of contrasting type, the colorful items of interest, "catchy" titles. Do not omit essential information: 1. Who is giving the entertainment. 2. Place. 3. Date. 4. Doors open at ——. 5. Also include any special "drawing points," such as, "Followed by Dancing."

Publicity Stunts. On the day or days just preceding the final performance, special publicity stunts arouse last-moment interest and enthusiasm. Automobiles, hung with huge signs announcing the great event, may be run up and down the streets. Occupants of the cars may be in special costume, tooting horns. Merchants will often coöperate in this, placing the signs upon their delivery cars.

The following stunt was successfully used by the Girls' City Club of Providence, Rhode Island, (National League of Girls' Clubs), as part of the publicity for the play, "Oh, Oh, Cindy!" It illustrates splendidly planned community coöperation and was worked out by the Women's Advertising Club of Providence.

The stunt was started a week before the date of performance by a display advertisement in the city newspapers, headed "Personal." This advertisement announced that "Stephen Craig" would meet "Cindy" at the Journal Building at twelve-thirty the following day. At the appointed time, a taxi drove up to the steps of the Journal Building and out stepped a young man in a "cutaway," tall silk hat, rose in buttonhole. Curious crowds gathered. The young man, who was a student from Brown University, went about among the people, courteously yet anxiously in-

© *Y. W. C. A. Photo Service*

CO-OPERATION IN PUBLICITY IN A. Y. W. C. A. DEPARTMENT STORE WINDOW

EVERYONE KNOWS ABOUT THE GIRL SCOUTS

In this Parade each Float Represented One Part of the Girl Scout Program

quiring, "Have you seen Cindy?" "I beg your pardon, but are you Cindy?" She was not there.

The next day, a similar search was conducted by Stephen Craig, at another strategic point in the city. This was done each day. Cindy proved most elusive. Meanwhile, popular interest in Cindy increased. Drug stores sold Cindy Sundaes. Handbills were distributed, heralding the certain arrival of Cindy.

At last, on the day of the performance, Cindy was found in the crowd, and Stephen proudly drove with her through the streets of Providence. The result of this stunt was a widespread and popular interest in "Oh, Oh, Cindy!"

Writing up the Printed Program. The printed program should be in harmony with the character of the entertainment and the spirit of the evening. Even mimeographed programs may be so colorfully written that they add to the effectiveness of the stage presentation. Moreover, do not forget that many people keep programs as souvenirs, taking them home and showing them to their friends. In this sense, the printed program is publicity.

For the printed programs of unified entertainments, suggestions are to be found in Chapter VII. For printed programs in general, the following suggestions may be helpful: 1. Paper and ink of

contrasting colors—either artistic or frankly gaudy or striking, depending on the character of the entertainment. 2. Carefully prepared copy, characterizing the performers by such well-known phrases as : Comedian, Comedienne; Tragedian, Tragedienne; Ingenue; Trio; Quintette; Sextette; etc. If two sisters are to present a number: "The Smith Sisters"; if a young woman whose name is, for example, Susan Smith: "Miss Susan"; a number of acrobats—make them a family; select a "father": "Jim Jones and the Jones Family, Large and Small," etc. 3. Special titles for the various numbers, as suggested in Chapter IV. 4. Do not hesitate to make definite claims for the talent of the performers: "Appearing by special permission of his Broadway Manager," "Her grace defies imitation," etc. 4. When original words have been written for the program songs, printing the words in full on the program often helps the audience to get the full significance of them. It also pleases the author—and by no means forget to mention *him!*

The following is a program as written for one of Minneapolis's "Harvest Nights." The short descriptions convey the Community spirit of friendliness as well as the significance of each number.

FARMER GOODHEART IS HOST*

Typical of the Eleven Programs Presented During the Month of October, 1920, to Town Tea-Kettle Subscribers in Minneapolis.

Setting: A harvest-time field, with pumpkins, vines, and corn stalks.

Mr. Goodheart, the host, introduces to the gathering of good folks

1. Our blind neighbor, Harry Woodworth, who will play a number on his old violin.
2. Friend Helen Osborne, of the Young Women's Christian Association, who will give a reading, "The Kettle Sings."
3. Miss Mabel Samson, from the Northeast Neighborhood House, in an interpretative dance.
4. Neighbor Ludvig Dale, chief Scout Executive in our village, who will present the crack bridge-and-tower-building team from among his group of 2,500 boys who are lovers of the out-of-doors.
5. Miss Maude Moore and the Barry-Moore players of Margaret Barry Settlement House in a play, "The Man from Brandon."
6. Our funniest neighbor, Cho-Cho, the Health Clown, on pumpkin pies, sweet corn and other things the good folks eat.
7. Faith, Hope and Charity in moving pictures.

*Reprinted in *The Survey*, November 20, 1920.

Paid Advertisements in the Program. The advisability of selling advertising space in the printed program depends upon the local situation and also upon the way in which the plan is carried out. By no means arouse the ire of local business men by your methods of soliciting the advertisements or by your rates. It is better not to sell advertising space at all than to have the business men whom you see feel that they are being imposed upon.

On the other hand, if the rates are reasonable and if special service is offered, business men may be rather more pleased than otherwise in buying space. By "special service" is meant some such plan as the following. Offer to write the advertising copy yourselves, thus relieving the merchants of all responsibility in that regard. Plan to have all advertisements written in an original way, in keeping with the idea of the entertainment. The advertisements in "John Martin's Book," a children's magazine, illustrate this idea: in it all advertisements are written with direct regard for the child-readers.

Another plan is to have inside the front cover and inside the back cover, a running story that mentions all the firms advertising, in special type. Such a story often attracts more readers than the

separate advertisement. Each business man pays for the mention of his firm in the story. Almost any plot that involves a "search" will be excellent for this, such as "Young Mrs. Newlywed Goes Shopping for Her Husband's Birthday Present."

CHAPTER XI

PUTTING THE PROGRAM ON AND OVER

STEPS IN PREPARATION—COMMITTEE ORGANIZATION—COMMITTEE POINTERS—THE WORKSHOP IDEA: COMMUNITY COÖPERATION—SELECTION OF PERFORMERS—SCHEDULING REHEARSALS—PLANNING THE MUSIC—PLANNING THE COSTUMES—THE DRESS PARADE—STAGE SETTING—LIGHTING—CURTAIN-RAISING—SCENE-SHIFTING—MAKE-UP.

Much has been written on the general subject of committee organization, rehearsals, costuming, and staging (see Bibliography). In this chapter, therefore, are given such suggestions as are related to the *varied program,* together with a compilation of especially significant and applicable principles from the work of specialists in the field of amateur dramatics.

The following is a list of various steps which must be taken in the preparation of the varied program:

1. Organizing the committee.
2. Selecting directors and securing community coöperation.

3. Selecting performers. Trials.
4. Scheduling rehearsals.
5. Planning the music.
6. Planning and making the costumes.
7. Planning the stage-setting, lighting, curtain raising, scene-shifting, make-up.
8. Dress rehearsal.
9. Organization behind scenes on entertainment night.

COMMITTEE ORGANIZATION

In order to secure effectiveness and avoid confusion in putting the "variety program" on careful organization of forces is necessary. 1. Have a General Chairman or Director in charge of the *program as a whole.* The selection of this person is of utmost importance: ability to work with people being a prime consideration, as well as knowledge of what is to be done. 2. Divide the work among special committees. Assign each division of the work to one committee, appointing a chairman who understands clearly just what his members must do.

It is important for each worker to recognize the importance of his special task in the producing. The excellence of a final program is made possible only through *team-work.* If, during the entire work of preparation, special emphasis be laid upon this fact, much amateur jealousy will be avoided.

Just what the divisions of the work shall be depends upon the local situation, the simple or elaborate nature of the program. The following are suggestive:

Personnel	*Duties*
1. Director-Chairman	General executive. Organizes committee. Supervises all work.
2. Stage Director	Has charge of obtaining stage-setting properties. Arranges for scene shifts, orchestra cues, curtain men, light man.
3. Costume Director	Has charge of obtaining costumes, personal properties, Make-up.
4. Musical Director	Has charge of music. Arranges for orchestra, music for rehearsals.
5. Business Manager	Has charge of all business. Arranges to get hall, printing and distribution of tickets, publicity. Pays all bills. Ushers. Reception Committee.
6. Special Directors	Each has charge of planning details and directing rehearsals of his specialty: Dances, Songs, the Play.

Committee Pointers. Careful organization of *details* is essential. Work is greatly facilitated if the General Director uses a loose-leaf notebook. In this, a separate page or section may be given to

each number. The record for each number may contain, using a Flower Dance, for example:

FLOWER DANCE

Costume: (Give details). White dresses (own). White slippers and stockings (own). Paper hats (will make). Paper collars.

Performers	*Address*	*Telephone*
.....	.....	.....
.....	.....	.....
.....	.....	.....

REHEARSAL SCHEDULE

Regular Days: Hour:
Place:

Keeping such a notebook means that one person has a complete record. Similarly, the director of each division should keep a record. This is invaluable during the preparation and forms the basis of a useful permanent record. For after the final performance, the entire committee may meet and gather together their experience in some form for the Club files. Such a permanent record may show:

1. When work on program started.
2. When rehearsals started.
3. Number of rehearsals held.
4. Names and addresses of reliable firms employed: costumers, printers, etc.
5. Names of people in community who coöperated and what they did.

A detailed business statement of production is most essential. The following statement as assembled by a large organization after an actual performance is suggestive.

Expenditures

Auditorium
- Rental of .....
- Stage Hands .....
- Electrician .....

Costumes
- Material for .....
- Rental of .....
- Expressage on .....

Expenses of Producer .....
- Fee .....
- Transportation of .....
- Board and Lodging of .....

Publicity and Printing
- Newspaper advertising .....
- Tickets .....
- Tags .....
- Posters .....
- Program printing .....
- Photographs .....
- Mailing .....

Music for rehearsals .....
- For final performance .....

Royalty .....

Miscellaneous
- Drayage .....
- Incidentals .....

Scrap-books. In addition to note-book records, an entertainment scrap-book is valuable. In this, paste every newspaper notice, giving date and paper in which it appeared. Also paste copies of the program, the tickets, the posters. Under each, write the salient facts, as for the tickets:

Number printed..... Sold.....

Date circulated: ..... Cost of printing.....

Criticism: Whether circulated too late or too soon. Whether too many or too few were printed. Whether *all* essential facts appeared on ticket: nature of entertainment; by whom given; date; address of hall, doors open at .....

A costume scrap-book is also useful, including pictures of the various costumes as used, together with any helpful descriptions.

All such records form an excellent foundation for future producing.

THE WORKSHOP IDEA

Community Coöperation. The Workshop idea has been developed especially through the Drama League and the Little Theater movement in America. Simply stated it is this: Using, to the fullest measure, the ability of the organization members

giving the entertainment: in the program numbers themselves; in designing and making the costumes; the stage setting and properties, etc. In other words, *learning by doing.*

In most organizations, however, this difficulty soon presents itself: the members are willing and eager to work, but in many instances *they need expert direction.* Hence the advisability of using Special Directors: for the dances, the songs, the plays. But there are other problems arising in the other phases of producing. In these, valuable assistance is to be found outside the organization, in the Community. Mr. Barrett Clark says, "Experiment, but never hesitate to ask the advice of those who know the basic principles of color, line, and form, as well as those who have technical knowledge of every branch of the art and craft of the theater." The keynote for using Community resources may be said to be: *Whenever a definite problem arises and outside help seems advisable, seek the assistance of one who is fundamentally proficient in that special line.*

The following list is suggestive:

1. Costumes:
   Designs: Local librarian. Local artists (especially for the color-scheme). Dress-buyers of local stores. Designers.

Making: Mothers who are interested. Dressmakers who will assist and supervise the making; will give advice on materials.

Hiring: Where necessary, canvass various firms. Learn where to rent most advantageously.

2. Stage-setting and Properties:
   Designs and color: Artists, Interior Decorators.

   Properties: Local Merchants. Do not forget the Store Decorators. These men are often most ingenious. Their Property Rooms are filled with materials which might be borrowed or rented.

   Lighting effects: An artist, an electrician.

   Construction: A carpenter.

3. Business Management: Business men who will advise on: business system; amount to be charged for tickets; methods of distribution.

4. Publicity and Advertising: Publicity, advertising experts. Newspaper men. Will advise on methods of publicity; publicity copy.

Selection of Performers. From the first, all members of the organization should clearly understand that *those most proficient in any number will be selected for that number.* If a short play

is to be given, trials for parts may be held before the coach, with the various aspirants reading designated selections, and final choice made on the basis of dramatic excellence. Similarly, the dancing director may select dancers; the musical director, the soloists, etc.

In each number, as the performers develop, a Director Understudy may be selected. His duties will be to conduct rehearsal if the Director is late or absent on account of illness. This plan gives splendid opportunity for the development of leadership.

SCHEDULING REHEARSALS

A varied program has this one great advantage over other types in rehearsing: each unit may (in fact *should*) rehearse separately: the dance number by itself, the stunt number by itself, etc. The rehearsals necessary for each depend so entirely upon the local situation that it is impossible here to estimate a definite number which will generally apply. In a program of this type, the following rehearsal considerations are vital:

1. Do not schedule rehearsals too frequently at the beginning of the work.
2. Have regular rehearsal days. Extra rehearsals can be scheduled as needed.

3. Have a clear understanding with performers concerning time, length, place of rehearsal, All must be prompt.

4. In the varied program, some numbers will need more rehearsing than others. Watch this carefully. Lighten the rehearsal schedule of those especially proficient, make the delinquents meet oftener.

5. Be on guard against over-rehearsing.

6. Do not make the mistake of thinking that those in the stunts and other humorous numbers can rely upon the inspiration of the performance moment and therefore need no rehearsing. A stunt on an entertainment program must be presented with despatch and pointed humor. It must not drag. Rehearsing is the means by which any dawdling is eliminated and the truly humorous is strengthened.

7. Make the rehearsals as enjoyable as possible. Concentrate on the work at hand. (The use of a whistle is excellent in maintaining order.) But if at all possible, end each session with some fun; dancing, singing, a game or two. This fun may be of but few minutes' duration, yet it sends the performers home smilingly forgetful of the difficulties and irritations of the rehearsal, and gives them a glimpse of the larger spirit that should pervade the work.

Where to Rehearse. Use the stage as much as possible. Performers then become thoroughly familiar with entrances, stage position, exits. If the stage is not accessible for this (as in a rented

hall), reproduce stage conditions as accurately as possible. One experienced director outlines with black paint upon his gymnasium floor a stage of the exact dimensions as that in the auditorium, with entrance and exits clearly indicated. In this way, his performers know the amount of space to be covered in the various numbers.

PLANNING THE MUSIC

The Director of Music must, at the very start, plan in detail the numbers requiring music, whether the latter is to be furnished by a professional or amateur orchestra. Consult the Orchestra Leader. Check each number in regard to: 1. Entrance cue. 2. Vamps. 3. Any stage action requiring special orchestra interpretation, such as "holds," etc. 4. Exit cues. 5. Encores.

This seems obvious, yet failure to make clear to the Orchestra *every* detail has been the stumbling block to many an amateur success.

Make definite plans for rehearsing orchestra and performers together. With a professional orchestra, Dress Rehearsal may be sufficient. In this case, the orchestra leader and the pianist may attend earlier rehearsals, in order to understand the program thoroughly. With an amateur or-

chestra a greater number of joint rehearsals may need to be scheduled.

The Orchestra Director should thoroughly understand the signals by which he is to conduct the program. 1. If there is an "Orchestra Buzzer," signaling for the start of any number is simple. The Stage Director presses the "buzzer" for the start of the music. 2. If there is no buzzer, the appearance of pages with cards of announcement, or the changing of announcement cards at the side of the stage, may be the signal to the Orchestra Leader that the next number is ready for entrance.

Be sure to have the musicians ready with musical selections to fill in any unexpected gaps between numbers.

Have a definite plan for encores. An understanding may be made at Dress Rehearsal that each number is to give one encore. This understanding eliminates partiality and consequent jealousy among the performers. In case of unusual enthusiasm on the part of the audience, the Orchestra Leader may use his best judgment and, with his music, signal the performers to appear once more.

Working up the Designs. The costume design for each individual or chorus should be worked out in detail as early as possible. In this way, will be seen what can be made by the organization members; what it will be necessary to hire. In some instances, hiring the costume is advisable.

Many books are available which may be consulted for costume designs. Concerning this point, Miss Constance D'Arcy Mackay says (in "Costumes and Scenery for Amateurs," Holt), Study the best costume books, and histories and fairy tales illustrated by well-known artists. (See Bibliography.)

Materials. Concerning the materials to be used in costumes, Miss Mackay says,

> "For materials, the simplest weaves will do as well as the most ornate. Use cheese cloth for thin materials such as fairy dresses and Greek robes. Use cambric and silesia to simulate satin, cotton crepon or silk crepon where a softer and heavier material than cheesecloth is needed. Use burlap for rough peasant suits or tunics, hop sacking for others."

Paper may be effectively used. (See Bibliography.) Trunks in our attics are also often full of materials that may be made over into costumes.

Making the Costumes. The making of costumes may be valuable practice to Club members if the work is done under the direction of an expert. For this, one large Club has found it valuable to employ a sewing woman by the day, with various groups working at stated times each day, under her direction. Often mothers of Club or school members will be pleased to assist in this work. One mother or older woman may be assigned to each number and held responsible for the costume-making of that number. Before starting upon her work, she should understand clearly just what the costume is to be.

Costume Pointers. Consider all costumes *from the point of view of stage effect.* Try all color effects by artificial light. Consider each number *as a whole;* i.e., making a harmonious color-combination in those costumes which will appear together.

When a chorus is to be costumed similarly, as in a dance or song number, consider the following:

1. The lower edges of all skirts must be the same height *from the floor.*
2. All footwear should be similar; all wearing slippers or all wearing shoes; all to be of one color, unless some definite contrasting color scheme is worked out.

3. All slippers should be firmly fastened. As a rule, it is well to lace on the slippers with narrow ribbon of the same color as the stockings or pleasingly contrasting with them.

4. All stockings should be of the same material. If in the same chorus some of the stockings are cotton, and others silk, the difference is plainly visible.

5. All girls should wear bloomers.

6. If dresses or other costumes of various colors are desired, work out a definite color-scheme.

7. When an entire chorus is costumed similarly, work out the small details carefully; for men, such items as similar hats, gloves, spats, canes, flowers in coat lapels; for girls, sashes tied in the same manner, hats with similar trimming, baskets of flowers, etc. Such careful working-out of details gives a finish and completeness to any number.

The Dress Parade. The "Dress Parade" is a rehearsal entirely given over to donning costumes and appearing on the stage in them. Plan this Dress Parade several days before Dress Rehearsal. Have each number appear separately upon the stage with lighting as it will be on performance night. All discrepancies in costuming may be noted at this time and subsequently remedied. Pictures may also be taken at Dress Parade.

If desired, the performers may wear their costumes several times before Dress Rehearsal, thus feeling increasingly at ease in them.

PLANNING THE STAGE SETTING

Lighting. In these phases of production, you advance into fields that eminent artists to-day are experimenting in. If yours is a stage where variation in the setting and lighting is possible, consult the work of these artists. (See Bibliography.)

Such variation may not, however, be possible. Yours may be the situation described by Mr. Barrett Clark, "It is likely that by far the greater number of amateur plays will be performed on a stage which is already built and equipped. In such cases, all the stage manager can do is to use his own scenery and have a voice in the matter of the lighting."

Since the lighting equipment of stages varies so greatly, it is not possible to go into the subject briefly, yet in detail. This general suggestion may, however, be given: Consult with an electrician concerning the various lighting possibilities of your stage. Learn from him every variation possible; then experiment, trying the various effects upon the performers when on the stage. Mr. Mitchell says, "A safe rule for the amateur is to err on the side of using too little

light rather than too much. Low light covers a multitude of scenic and sartorial sins." (See chapter on Lighting, "Shakespeare for Community Players.") In "Practical Stage Directing for Amateurs," Mr. Emerson Taylor urges the use of amber footlights to offset the too garish effect of white lights only; the careful use of the spotlight to "produce delicate effects of color and warmth, by giving the actor or the bit of action a necessary momentary prominence," and careful experimenting with other available lights.

Background. The varied program is most effectively given against a simple background, the same throughout, before which the various costumes appear pleasingly. Hanging the stage with curtains is easily accomplished in most instances, and also effective, provided the curtains are of the right color and material.

Concerning this, Miss MacKay says:

> "A stage with the background and sides hung with curtains is what is meant by draped scenery. These curtains, unless a special effect is desired, should all be of one color. . . . These curtains when parted should show a wall draped in the same color, so that when characters enter there will be no ugly gaps. The material, too, should be the same. There should, as a rule, be an entrance at the back and one at each side of the stage. The color

of curtain scenery should be chosen by artificial light and with reference to the costumes that are to be used against it. Dark forest-green hangings are absolutely invaluable. If only one set of hangings can be afforded, have them of this color."

Concerning this, Mr. Roy Mitchell (in "Shakespeare for Community Players"—Dutton) says:

"Denim gathered or pleated is too stiff to fall well. . . . It falls well if hung flat and overlapping, and gives a beautiful surface, especially the kind which is shot with a second color, or bloom. Cheap ratine in a full color—avoid pastel shades—hangs well and gives a fine surface. Cotton challis, which is very cheap and in good color, especially the tan, russet-brown, and grey, folds handsomely and falls well. It needs, however, to be well weighted below. The regular house-hangings, casement cloth and monk's cloth, rep and velours, are out of the range of the ordinary purse, but give such splendid results that the purchase of a set may well be one of the aims of the director."

Special stage-sets (as for short plays) may be worked out, using the curtain background. (See Bibliography.)

Curtain-Raising. In most halls are to be found attendants who thoroughly understand the stage curtains. It is advisable to use these men, going

over the program with them, and arranging for any necessary signals to be used on the night of the performance.

Scene-Shifting. Scene-shifting is not something that can be successfully accomplished on the spur of the moment during the final performance. Scene-shifters should know exactly what to do and when to do it. This is accomplished by having them attend several rehearsals (among them, Dress Rehearsal without fail) and by actually doing the shifting.

It is not well to have too many scene-shifters. Better to have one or two, working in an orderly manner, than five or six, getting in each other's way. It is helpful in obtaining quiet scene-shifting if the shifters wear rubber-soled shoes.

If you have no curtain, all lights may be turned out for scene-shifts. Miss Mackay also says,

> "For those who find themselves in a curtain predicament, the following is suggested. Have six scenery pages, boys or girls as nearly of a height as possible. Let them wear a dark color or colors, and be sure their shoes and stockings are black. Have couch covers portieres, or strips of cloth fastened to curtain rods. Let the pages pass quickly to the front of the stage as soon as the scene closes, holding these improvised screens between

changing scene and audience till the scenery is moved."

Another method (which can be made very humorous) is to have the scene-shifters appear in full sight of the audience, lights up. They then proceed to make the shift, characterizing their work with extreme activity, concern and muscular effort. This may be called "Chinese fashion" scene-shifting.

ARRANGING FOR MAKE-UP

Most of the make-up needed for the actors in a varied program is what is called "straight make-up." That is, make-up which is applied to offset the glare of the lights. It is not difficult to apply straight make-up. In many organizations or communities persons adept in this will volunteer their services.

If there are no such persons in your organization, and if you are planning for frequent dramatic productions, it may be wise to have some member take a few lessons in making-up. In many localities, there are professional make-up specialists who will give such lessons. In this way, you will have in your own organization a permanent Director of Make-up who, in turn, can train others.

However, in some instances, employing one or more "professionals" may be wisest. When the number of performers is large and the volunteers available for the work are comparatively inexperienced, the presence of professionals will save the Committee much anxiety.

Whichever plan is to be followed (i.e., using the services of volunteers or of professionals) the necessary arrangements should be made well in advance of the performance date. Definite points to be considered are: 1. Amount and kind of make-up to be purchased. 2. Length of time necessary for making-up to performance night.

Make-up materials may be purchased at local stores or through dramatic publishing houses (see Bibliography). In addition to the rouge, face powder, lip and eye-brow sticks, have on hand plenty of cold cream, cheesecloth, cotton; scissors; hand mirrors; large aprons or sheets to throw over the performers' shoulders while they are being made up; wash stands, soap, and towels.

In most instances, it is advisable to arrange for one room where the make-up is to be done. There the equipment can be laid out. There dressing tables can be placed or large mirrors hung.

CHAPTER XII

THE DRESS REHEARSAL AND THE FINAL PERFORMANCE

DATE FOR DRESS REHEARSAL—PREPARING FOR DRESS REHEARSAL—DRESSING FOR THE REHEARSAL—WAITING FOR STAGE CALL—ORDER OF REHEARSAL—DRESS REHEARSAL POINTERS—PERFORMANCE ORGANIZATION—BEHIND SCENES—AT DOOR—WITH AUDIENCE—THE PROGRAM ITSELF—AFTER THE PROGRAM.

Stuart Walker has said, "An audience is concerned only with the result, not with the means of producing that result." In order to hide from an audience all "means of producing," careful organization is necessary behind scenes, on the night of the performance.

This organizing of forces should be carefully planned before Dress Rehearsal, so as to make the latter as nearly as possible identical in order and time with the final performance.

Date for Dress Rehearsal. Scheduling the Dress Rehearsal for the day before the final perform-

ance seems to be the most universally favored plan. This reduces to a minimum the length of time for worry and last-moment stage-fright. The best hour to set depends upon the local situation. If necessary to schedule it for evening, by all means avoid late and too strenuous rehearsing. Fatigue induces nervousness.

Preparing for Dress Rehearsal. The following points are suggestive:

1. Assign a definite dressing-room (or rooms) to each number.
2. In each dressing-room, place one or more laundry baskets. All personal properties for the number can be placed in the basket, also such costumes as will not muss. Other costumes may be hung up.
3. Appoint a monitor for each number. Monitors are to distribute costumes, maintain quiet, line up performers for entrance, and see that costumes are collected in the baskets at the close of the number. Not all the monitors will prove reliable, but the majority will, and the plan helps to eliminate confusion behind scenes.
4. See that each monitor has pins, tape, etc., for her number. Let all monitors understand that they must report any last-moment troubles to the *Costume Director.*

Dressing for the Rehearsal. If possible, each performer should be assigned to the dressing-

room that he is to use on the final night. If this is done each will know exactly where to go behind scenes on performance night.

Waiting the Dress Rehearsal Call. After performers are dressed, they may wait their call behind scenes or in the auditorium. Waiting in the auditorium gives each performer an opportunity to witness those numbers in which he does not appear. If this is done, seat the performers of the various numbers as separate units: the "stunt" performers together, the song-and-dance performers together, etc. Then, when a number is called, all can go quietly behind scenes together. Maintain strict order.

Order of Dress Rehearsal. The most generally satisfactory order for Dress Rehearsal is to run it off *exactly as the Final Program is to be given.* This plan rehearses not only the performers but the orchestra, the Stage Director, the "Call Boy," the prompter, the scene-shifters, the curtain men, the electrician.

If there is to be a Finale which includes the entire cast, all performers must remain throughout the evening so as to rehearse the Finale.

Each performer should be given a clear and definite understanding concerning: 1. Time to report on night of performance. 2. Entrance to

use. 3. Where to dress. 4. Where to wait for make-up. 5. Where to wait for stage call. 6. Where to wait for Finale.

In addition to making all announcements concerning the above, it may be advisable to distribute to each person a slip containing typewritten directions, as:

> "Report at 7 P.M. Use stage entrance. Report personally to your monitor. Silence behind scenes. Silence! Do not talk or move about. Everything you do can be heard in front!"

If such slips are distributed as the performers leave for home, additional emphasis is given to the instructions.

Dress Rehearsal Pointers. Shall outside guests be invited to attend Dress Rehearsal? Acting before a small audience often gives the performers just the incentive they need to do their best. Realizing this, many Directors follow the plan of giving to each performer one ticket which will admit one guest to Dress Rehearsal. In this way, a small but sympathetic audience is assured for the Rehearsal. This is also excellent publicity, as the specially invited ones feel honored, and are

almost certain, next day, to tell their friends, "The Community Club is giving a fine entertainment to-night. Better go."

Visitors who are volubly critical can easily disconcert amateurs. If guests are invited, they may be requested to express criticisms to the General Director only.

Send the performers home in good spirits. No matter how discouraged a Director may be, let him show his performers that he has every confidence in their ability to rise to the final occasion. And it is a fact that the thrill of the audience and the music have often snatched victory from defeat.

Performance Organization. The following organization outline is suggestive of the various posts of duty for the final evening.

BEHIND SCENES

General Director: In general charge: the Absolute Dictator!

"Let there be order and discipline."

In Dressing Rooms:

Assistant Stage Director: Executive.

Make-up Director: In charge of make-up.

Monitors: Each in charge of his special number.

Costume Director: General supervision of dressing.

In the Wings:
Stage Director: Executive.
Curtain men.
Prompter.
Electrician.
Scene shifters.
Carpenter.

WITH THE AUDIENCE

At Outer Door:
Chairman: Reception Committee.
Ticket takers.
Ticket sellers.
Special person to see reporters.

At Cloak Room (If wraps are checked):
Girls or men to check guests' wraps.

At Auditorium:
Head usher: in charge.
Ushers with programs.

At Orchestra:
Orchestra Director: in charge.

Behind Scenes Organization. Details of behind-scenes organization vary with each situation. A general rule which can be applied as a guide is: *Imagine yourself one of the performers, entering, reporting, dressing, being made up, and so on through the evening.* The following check-list may be helpful in covering necessary details.

1. *Performers Report.* To Assistant Stage Director, stationed in some prominent place.

The monitor of each number reports to him as soon as all in that number have arrived. Individual performers report directly. Assistant Stage Director checks each off, from his complete list of performers, arranged by numbers.

2. *Other Duties of Assistant Stage Director.* He has an emergency kit containing a bottle of aromatic spirits of ammonia, extra safety pins, needles, thread, scissors.

He has arranged for fresh drinking water to be available for all. He has arranged for chairs, behind scenes, so that performers can await calls in comfort. He sees that each performer receives a copy of the program. Everyone will wish to "see his name in print"!

He is general executive behind scenes; reports to Stage Director when all are ready to start; acts as Call-boy, during the performance, notifying each number when it is time to line up for entrance.

3. *At Performers' Entrance:* A monitor stationed to see that *no one enters but the performers and officials.* Hold fast to this rule. This monitor also prevents costumed performers from wandering out to see friends, before the program (especially necessary in the case of children and very young people).

4. *In the Make-up Room:* One person should be assigned to the task of seeing that the performers are made up, bringing them to the room in as orderly succession as possible. Any prearranged schedule for making up may be upset, because of the tardiness of certain performers. The make-up people should be kept busy.

It is well to try out the make-up with the stage lighting, especially with character parts. For this, allow ample time before the doors are open to the audience.

The Program Itself. When the program starts, the Stage Director, scene-shifters, prompter, electrician, curtain men, are all in assigned places. Each has a copy of the program, with any special directions written upon it. Each knows what is coming next. Each knows just what he is to do.

If "pages" are used to take out cards announcing each number, they may be stationed, with their cards, by Stage Director or prompter.

Calling the Numbers. The Assistant Stage Director may have charge of this. It is an excellent plan to call number two as soon as number one goes on, and so forth. Keep all necessary exits clear for number on stage. Each number should understand where to wait for encores, and how to enter for them.

Waiting for the Finale. After their exit, each number should return at once to their dressing room, to wait for the Finale call. There they should sit quietly, understanding that this quiet and order is one further contribution which they can make to the success of the evening.

After the Program. Joyousness may reign at the close of the program. It is a very real part of every performance and the amateur's reward for his labors.

If the monitors do their work well, the costumes and properties behind scenes will be gathered up and neatly packed together. Special care should be given to borrowed articles. If an organization gains a reputation for excellent care of such articles and for prompt returning of them, work in collecting necessary properties for succeeding entertainments will become increasingly easy. When each article is returned, make certain that a personal acknowledgment of his kindness in lending it is made to the owner.

Reunions. An excellent plan followed in many organizations is to have an Entertainment Reunion Supper, a week or so after the performance. This is especially desirable if further entertainments are planned. Make the most of such a reunion, discussing informally such questions as, What was most successful? What have our friends said about it all? What can we do better, next time?

SOURCES OF HELP AND INFORMATION

I. Institutions and Organizations

When writing for assistance, be definite: length of time performance will continue, number taking part, type of program, stage facilities (including scenery available, lighting, etc). In giving a play, operetta, or selection from a musical comedy ascertain the royalty which must be paid for its use.

(*A*) *Organizations maintaining Departments of Drama and Pageantry.*

1. **Community Service,** 1 Madison Ave., N. Y. City. Bureau of Educational Dramatics. Consult this Bureau concerning plays, pageants, special holiday suggestions for festivals and programs. Special lists compiled and issued by this Bureau are:

   (*a*) *For High Schools:* List of full evening plays: Broadway successes

now released; Old Favorites; Costume plays.

(*b*) *American Legion list* (useful for all Men's Clubs): Broadway successes; one-act plays for men; one-act plays for mixed casts.

(*c*) *Little Theater list.*

(*d*) *Graded list for Girls' and Women's Clubs:* Long and short plays.

(*e*) *Pantomime list.*

2. **The Drama League of America.** 59 E. Van Buren St., Chicago, Ill. Will reply to inquiries concerning local branches of the Drama League and will extend help in Amateur Dramatics. Issues special lists as "Plays for Amateurs; a Bibliography" by H. M. Clapp. Magazine: *The Drama.*

3. **The Little Theatre Membership** of the New York Drama League, 29 West 47th Street, N. Y. C. Those interested in developing amateur work will find definite and continuous help in the service rendered through this membership. It has been established for all types of group: High School, Club, Little Theatre, etc. For ten dollars a year the following is given:

(*a*) *The Play List* (10 issues yearly) a report of plays possible for ama-

teur production, description of, royalty, etc.

(*b*) *Little Theatre Supplement* (8 issues yearly) a news, information and discussion bulletin for amateur producing groups.

(*c*) *Drama Calendar* (30 issues yearly) a weekly "look-in" on New York dramatic happenings.

(*d*) *Theatre Arts Magazine,* a quarterly with a special appeal to those interested in stage art.

(*e*) *The Drama Book Shop,* "The Shop of a Thousand Plays" is maintained at the N. Y. Drama League headquarters. Information and advice as to reading and study of the Drama, as well as any book published in English, may be obtained from this shop.

4. **Y. W. C. A. National Headquarters,** 600 Lexington Ave., N. Y. C., Bureau of Pageantry and the Drama. From this Bureau may be obtained "A List of Plays and Pageants." In this list, the section on "Operettas, Entertainments and Suggestions for Impromptu Programs" is especially useful for the varied program.

The Womans Press publishes saleable dramatic material, among which the fol-

lowing are excellent for the varied program:

(*a*) *A Circus* by Helen Durham. Detailed suggestions. Indispensable for planning a Circus.

(*b*) *Fashion Revue down Petticoat Lane.* A unique and well-planned Fashion Show. Contains excellent list of "American Girls" of various periods, 1620-1920, with suggestions for costumes.

(*c*) *Cat Fear.* A Japanese Pantomime by M. and H. Gleason.

(*d*) *Scenes and songs of Home.* A Pantomime by M. Gleason.

(*e*) *Six Recreational Parties* by H. Durham. Contains many excellent suggestions for special dances, adaptable for entertainment use.

5. **Recreation Training School** of Chicago (Hull House), 800 South Halsted Street, Chicago, Ill.

6. **State Universities** and other Colleges. Many State Universities are establishing Departments of the Drama to "stage plays, pageants, and festivals of real worth; to make a serious study of the drama; to assist various high schools of the State in

their play problems." Write to your nearest University. Ascertain the assistance which they stand ready to extend to you. Obtain from them any special lists they issue.

(*B*) *Dramatic Publishing Houses.*

Publishing Companies who specialize in material for amateur programs will send free catalogues. Among these companies are:

1. Samuel French, 28 West 38th Street, N. Y. C.
2. Walter H. Baker, 5 Hamilton Place, Boston, Mass.
3. T. S. Denison Co., 154 West Randolph Street, Chicago, Ill.

(*C*) *Entertainment and Pattern Departments in Magazines.*

The following magazines maintain Entertainment and Pattern Departments. Watch the monthly suggestion pages. Inquiries will be answered by these Departments.

1. The Delineator, Spring Street, N. Y. City.
2. Good Housekeeping, 119 West 40th Street, N. Y. C.
3. The Ladies' Home Journal, Philadelphia, Pa. See inexpensive pamphlets: "Masquerade Costumes" (Illustrations and Suggestions); "Book of Fair Booths."
4. The Pictorial Review, 222 West 39th Street, N. Y. C.
5. The Woman's Home Companion, 381 Fourth Ave., N. Y. C.

(*D*) *Specialized Assistance.*

1. **Paper Accessories, Costumes, Properties, Decorations.**

Dennison Manufacturing Co., 5th Ave. and 26th Street, N. Y. C. Write to their Service Bureau for suggestions, sketches and complete directions for making paper costumes (free). Ask for description of their "slip-on" costume.

Publications: *Dennison's Costume Book, Dennison's Party Book, Patriotic Decorations and Suggestions, Art and Decoration in Crêpe and Tissue Paper.*

2. **Make up.** Write for advice to Samuel French or Walter Baker Co.

3. **Musical Numbers, Operattas, etc.**

Witmark Music Library, 144 West 37th Street, N. Y. C., will give advice on choice of Operettas, Operas, etc., with conditions of rental and royalties charged.

Bureau of Community Music, Community service, 1 Madison Ave., N. Y. C.

Publications: *Handbook of Community Music.* Inexpensive leaflets of song words. Stunt Songs.

4. **Music Publishers.** Mail Order Departments will send catalogues and special suggestions (free):

Oliver Ditson Co., 178 Tremont St., Boston, Mass.

G. Schirmer, 3 East 43d Street, N. Y. C.

M. Witmark and Sons, 144 West 37th Street, N. Y. C. Send for Minstrel Catalogue.

5. **Instruments for Informal Orchestras.**
   Kazoos. Oliver Ditson Co.
   Song-o-phone Band Instruments. M. Witmark and Sons. See circular.
   Vocophones. Wm. Smith Co., 56 East 34th Street, N. Y. C.
   Zonophones. Similar to Vocophones in brass —more durable. Zonophone Co., 37 South 9th St., Brooklyn, N. Y.

6. **Dances.**
   The American Folk Dance Society, Elizabeth Burchenal, Chmn., Organization Com., 2790 Broadway, N. Y. C. "A source of authentic information in regard to folk dancing; issues helpful bulletins on the subject; answers requests for information."
   The Chalif Normal School of Dancing, 163 West 57th Street, N. Y. C. Send for catalog of Dances, Books, Shoes, and Commodities.

7. **Stereopticon Equipment.** Information regarding the Stereopticon and its equipment: United Theater Equipment Corporation. Branches in large cities.
   Stereopticon slides for Sings: Standard Slide Corporation, 208-13 West 48th Street, N. Y. C. Send for list of slides: folk songs; patriotic; popular; as well as humorous slides—"Little Girl afraid of her Voice," etc.

8. **Motion Pictures.** If a Motion Picture is to be included in the program, send for the

Russell Sage foundation pamphlet, (130 East 22d Street, N. Y. C.), "Motion Pictures for Schools, Churches, Clubs, and Communities." Contains names, addresses, and plans of operation of some of the agencies furnishing non-theatrical picture service.

Consider special motion pictures made by Y. W. C. A., Girl Scouts, Camp Fire Girls, Boy Scouts, or various Government films, such as that of the Women's Bureau, Dept. of Labor, Washington, D. C. A short, educational film is often desirable.

9. **Local Clearing House on Amateur Entertainments.** A local publication or committee may gather news of all kinds of local Amateur work. Ascertain whether there is such a Central Bureau in your Community. In New York City, a small paper, *"Better Times"* (70 Fifth Ave.) reports news of community dramatics and other amateur entertainments given in the city. All persons addressing inquiries to *"Better Times"* are put in touch with specialists who can be of service.

(*E*) *National Organizations extending coöperation to groups:* The manuals, magazines, and other publications of these organizations contain much material readily adaptable for dramatic use.

1. **American Red Cross.** Various branches are taking up the dramatic presentation of Public Health work. The New York County

Chapter, 119 West 40th Street, N. Y. C., is prepared to give lists of health plays, tableaux, etc.

2. **The Boy Scouts of America,** 200 Fifth Ave., N. Y. C. Publications: *"Boys' Life"* (Monthly Magazine for Boys). *"Scouting"* (For Leaders). Catalogue (containing section on Entertainment Material).

3. **The Camp Fire Girls,** 31 East 17th Street, N. Y. C. Publication: *"Everygirl's Magazine,"* Monthly.

4. **The Child Health Organization of America,** 370 Seventh Ave., N. Y. C. Publications: *"Cho-Cho and the Health Fairy," "Rosy Cheeks and Strong Heart," "The Child Health Alphabet," "Rhymes of Cho-Cho's Grandma,"* Child Health Plays.

5. **The Girl Reserves** of the Y. W. C. A., 600 Lexington Ave., N. Y. C. Publications: *"Friendly-Kingdom,"* a Pageant by T. Mygatt. Also issues special material for Girls' work.

6. **The Girl Scouts.** Publications: *"The American Girl,"* Monthly.

7. **The National League of Girls' Clubs,** 130 East 59th Street, N. Y. C. Publications: *"The Club Worker,"* Monthly.

8. **Playground and Recreation Association** of America, 1 Madison Ave., N. Y. C. Publications: *"Playground,"* Monthly. See list of publications.

9. **The Woodcraft League** for Boys and Girls, 3 West 27th Street, N. Y. C.
10. **The Y. M. C. A.** National Headquarters, 347 Madison Ave., N. Y. C. Publications: *"The American Youth,"* Monthly. Catalog: The Association Press. Contains list of material for boys.

II. A Small, Useful Library

Any organization interested in dramatics should own books on the subject. The following make an excellent nucleus:

(*A*) *General.*

1. Costumes and Scenery for Amateurs. Constance D'Arcy Mackay (Holt). Contains splendid suggestions for costumes, stage-setting, lighting, etc. Many illustrations.
2. How to Produce Amateur Plays. Barrett H. Clark (Little, Brown & Co.) Contains detailed directions on such topics as, "Choosing the Play," "Rehearsing," "Lighting," "Scenery and Costumes," etc.
3. Shakespeare for Community Players. Roy Mitchell (E. P. Dutton). Contains many excellent suggestions which can be used for all types of production on stage setting, make-up, lighting, costuming, etc. Very definite and detailed.
4. Practical Stage Directing for Amateurs. Emerson Taylor. (E. P. Dutton). Con-

tains suggestions on the use of the voice; stage action; rehearsing; make-up; scenery; lighting, etc. Stage terms explained and a stage chart included.

5. Have on file for reference lists published by Departments of the Drama (See Bibliography). Also "Sources of Information on Play and Recreation," H. R. Knight and M. P. Williams (Russell Sage Foundation), a complete and invaluable reference list.

(*B*) *A Ready Reference List.*
(Suggestive, not comprehensive)

1. **For Drills and Folk Dances.**

Dances, Drills, and Story Plays. Nina B. Lamkin (T. S. Denison). Folk dances, Dances of the Seasons, Flower dances, Drills, as Hoop drill, Parasol drill, etc.

Folk Dancing as Social Recreation for Adults. Elizabeth Burchenal (Playground and Recreation Association of America). Contains detailed directions as well as a splendid bibliography. An inexpensive leaflet.

Dances of the people. Elizabeth Burchenal (G. Schirmer). Dances and singing games of many countries.

Folk Dance Music. Elizabeth Burchenal and C. Ward Crampton (G. Schirmer).

Second Folk Dance Book. C. Ward Crampton (A. S. Barnes).

American Country Dances. Elizabeth Burchenal (G. Schirmer).

Folk Games and Gymnastic Play, by Dagny Pedersen and Neva L. Boyd. (Saul Brothers.)

2. **For Stunts and Feats of Skill:**

Games for the Playground, Home, School, and Gymnasium. Jessie Bancroft (Macmillan). Contains detailed descriptions of games, many of which are adapted to stage presentation.

Ice Breakers. Edna Geister (Womans Press). Contains many stunts and informal numbers suitable for the varied program.

Social Activities for Men and Boys. Albert M. Chesley (Association Press). Contains many detailed descriptions for stunts, entertainments, such as the Circus and County Fair, and other program features.

3. **Costume Books.**

National Costumes of the Slavic People, compiled by Margaret Swain Pratt (Womans Press). Accurate and minute directions. Drawings of all costumes. Color chart to guide in the selection of materials.

Costume in England. F. W. Fairholt (G. Bell). A history of Dress to the end of the 18th Century. Over 700 engravings illustrating various modes of dress.

Modes and Manners of the Nineteenth Century. Edwardes (E. P. Dutton). An excellent reference book with detailed descriptions.

Dress Design. Talbot Hughes (Pitman). A survey of modes of dress from earliest times through the 19th Century. Excellent for making costumes, as it considers costuming from the point of view of the dressmaker.

Historic Dress in America. Elizabeth McClelland (Jacobs). Contains many illustrations. Considers American dress, including that of the earliest settlers.

4. **Song Collections,** containing old favorites, tunes suitable for topical songs, etc.

The Book of a Thousand Songs. World Syndicate Co.
Songs the Whole World Sings. D. Appleton.
American Home Music Album. D. Appleton.
Family Music Book. G. Schirmer.
Folk Songs of Many Peoples. Florence Hudson Botsford (Womans Press). Native words and music. Also English translations by such poets as Edwin Markham, Padraic Colum, Edna St. Vincent Millay, etc.

5. **For Publicity, Exhibits, etc.**

The A B C of Exhibit Planning, by Evart G. and Mary Swain Routzahn (Russell Sage Foundation).

6. **On Entertainments.**

Money Making Entertainments for Church and Charity. Mary Dawson (David McKay). Contains detailed descriptions of such features as Fair and Exhibit booths; Mother Goose wax works; Advertisement Tableaux, etc.

Fairs and Fêtes. Caroline French Benton (Dana Estes). Especially useful for Booths and Exhibits. Contains excellent descriptions for unique features as Gypsy Encampment, Seven Ages of Women Booths, etc.

Neighborhood Entertainments. Renée B. Stern (Sturgis, Walton & Co.) Contains detailed descriptions of varied entertainments.

7. **On various phases of production.**

How to Produce Children's Plays. Constance D'Arcy Mackay (Holt). Practical suggestions written by a specialist.

Amateur and Educational Dramatics. E. Hilliard, T. McCormick, K. Oglebay (Macmillan). One section on dramatizing well-known stories especially useful in working out original plays.

On Building a Theater. Irving Pichel (Theatre Arts). For those who are building or reconstructing a stage. The chapter on "Stage Lighting" is useful in work with the stage electrician.

III. A List of Short Plays for the Varied Program

When a short play is to be included, careful consideration should be given to its type and its relation to the rest of the program. The following list is suggestive of the type of play that will be acceptable on many varied programs. Compiled by Mrs. Austin Latting Hobbs, Department of Educational Dramatics, Community Service.

Plays for Mixed Cast

The Dear Departed by Stanley Houghton. Comedy of the dead returning to life in time to decide the division of the property. Three male and 3 female characters. Time 30 minutes. One interior setting. Obtained from Samuel French, price 30¢. Royalty.

A Dear Little Wife by Gerald Dunn. A comedy of Japanese life. Two males, 1 female. One interior scene. Obtained from Samuel French, price 30¢. Royalty.

A Pair of Lunatics by W. R. Walkes. A sketch in one scene. One male and 1 female character. A clever and amusing little piece concerning two visitors at an insane asylum. No scenery required. Time 20 minutes. Obtained from Walter Baker, price 25¢.

Spreading the News by Lady Gregory. Comedy of village gossip. Seven male and 3 female characters. Outskirts of country fair. Obtained from Samuel French, price $2.00. Royalty.

Found in volume "Seven Short Plays," which contains six other very good plays.

Turtle Doves by Mellis Twelve. A farce of newly-weds. Two male and 3 female characters. Interior setting. Obtained from Samuel French, price 30¢. Royalty.

Plays for Women

Mechanical Jane by M. E. Barber. A comedy in 1 act. Interior setting. Easy to produce. Simple but amusing. Time 25 minutes. Three characters. Two speaking parts, one part played by mechanical servant. Obtained from Samuel French, price 30¢. Royalty.

Mrs. Oakley's Telephone by Eulora Jennings. One act with 1 interior. Four characters. Complications over the telephone and a climax of surprise. Time 45 minutes. German and Irish dialect. Obtained from Samuel French, price 30¢. No royalty.

Six Cups of Chocolate by Edith Mathews. A comedy in 1 act with interior setting. Time 45 minutes. Six characters. Very clever and always successful. Obtained from Samuel French, price 25¢. No royalty.

To Meet Mr. Thompson by Clara J. Denton. One act and 1 interior. Eight parts. Time 20 minutes. Sure to amuse, easy to produce. Obtained from Walter Baker, price 15¢. No royalty.

The Widow's Veil by Alice Rostetter. An excellent comedy including two characters and

many other voices. Irish dialect. The staging would be quite difficult, as it represents a dumb-waiter shaft. Obtained from the Drama League Book Shop, price 35¢. Permission to produce the play should be obtained from Egmont Arens, 17 West 8th Street, New York City.

Plays for Men

Box and Cox by J. M. Morton. An old favorite, never stale. Two men, 1 woman. Can be played by 3 men, which makes it even more humorous. Time 45 minutes. Obtained from Samuel French, price 25¢. No royalty.

The Ghost of Jerry Bundler by W. W. Jacobs. A ghost story with a surprise. Seven characters. Time 30 minutes. Obtained from Samuel French, price 30¢. Royalty.

The Littlest Girl, a 1 act play from the story of Richard Harding Davis. Three males and 1 child. One interior. A splendid dialogue between the two men. Costumes of the period. Obtained from the Dramatic Publishing Co., price 25¢. Royalty.

The Rising of the Moon by Lady Gregory (in "Seven Short Plays"). A sketch of the Irish rebels. Four characters. Obtained from Samuel French, price $2.00. This book contains six additional plays by Lady Gregory. Royalty.

The Touch of Truth by H. M. Walbrook. A comedy for 2 characters with a surprising ending. One interior setting. Obtained from Samuel French, price 15¢. Royalty.

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CHECK YOUR PLA

HAVE YOU

Planning the Program	Rehearsals	PREI Stage Plans
1. What numbers to have	1. Regular rehearsal schedule	1. Stage-setti
2. Special directors needed	2. Date of dress parade	2. Properties
3. The order of the program	3. Date and hour of dress rehearsal	3. Lights
	4. Organization of dress rehearsal	4. Curtain cu
		5. Orchest signals
		6. Scene-shift

THE FI

Behind Scenes	In Wings	At Orchestra
1. Executive in charge	1. Executive in charge	1. Executivi charge
2. Dressing rooms	2. Electrician	2. Musicians
3. Monitor for each number	3. Stage carpenter	
4. Making-up	4. Scene shifters	
5. Call-boy to get numbers ready for entrance	5. Curtain men	
	6. Prompter	
	7. Orchestra signal-man	

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mes	Music	Business
IGNS AND OLOR SCHEME	1. ORCHESTRA	1. RENTING OF AUDITORIUM
AKING	2. MUSIC FOR EACH REHEARSAL	2. PRINTING AND SELLING OF TICKETS
AKE-UP	3. SPECIAL REHEARSALS WITH ORCHESTRA	3. PRINTING OF POSTERS, PROGRAMS, DODGERS
RSONAL PROPERTIES	4. DRESS REHEARSAL WITH ORCHESTRA	4. SELLING ADVERTISING SPACE
ONITOR FOR EACH NUMBER		5. PUBLICITY: PHOTOGRAPHS, NEWSPAPER COÖPERATION, GUESTS OF HONOR
		6. USHERS

HT

At Door	In Auditorium
XECUTIVE IN CHARGE	1. EXECUTIVE IN CHARGE
CKET SELLERS	2. USHERS
ECEPTION COMMITTEE	3. SPECIAL SEATS RESERVED FOR GUESTS OF HONOR
UBLICITY REPRESENTATIVE TO GREET REPORTERS	
OOM FOR WRAPS	